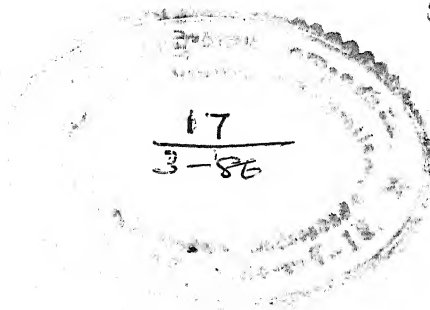


E. M. FORSTER :
REATMENT OF 'CONNECT' CANON

Acc no
542



By

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E. M. FORSTER
(1879-1970)

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ACKNOWLEDGEMENT

While there is a good deal of critical work on the different aspects of Forster, the centrality of 'connection' in his creed has perhaps not been adequately highlighted. This study is a modest contribution in this direction and attempts to explore the theme of 'connection' in the novels of Forster at different levels of significance.

My indebtedness to various critical sources is duly acknowledged. I owe my gratitude to distinguished scholars like Dr John Beer, Professors K. R. Srinivasa Iyengar, V. A. Shahane, K. Viswanatham and Dr Mulk Raj Anand with whom I had the privilege of personal discussion, which benefited me a good deal.

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I am particularly grateful to the Andhra University and the Department of English for providing me the necessary facilities for my research work. It is my duty to express my profound sense of gratitude to my Research Director, Prof. L. S. R. Krishna Sastry, Professor of English, Andhra University for initiating me into the fascinating realm of Forster, for his interest in my work and for the encouragement and guidance throughout my project. I am also thankful to the University Grants Commission, New Delhi for granting me Long-Term Fellowship for pursuing the Research Project.

Dr P. G. KRISHNA MURTHI

FOREWORD

The fiction of E. M. Forster has an abiding interest has been proved by the growing number of critical studies on him as well as by the renewal of interest in various facets of *A PASSAGE TO INDIA*. The film by David Lean has only accelerated this deep interest. For many years *A PASSAGE TO INDIA* has already been acknowledged as a liberal classic, a political and prophetic novel, though the mystery of the Marabar has baffled critics.

Dr P. G. Krishna Murthy has tried to explore his own passage to Forster's fiction, especially *A PASSAGE TO INDIA* and his effort is marked by deep perception, acute sensitivity and an awareness of the mode of the growth of Forster's art. He also critically articulates the process by which *A PASSAGE TO INDIA* becomes the crowning glory of Forster's achievement. It's however, Dr Krishna Murthy's interpretation of Forster's earlier novels which appeals to me more intensely. He shows pervasively his knowledge of the contraries in Forster's fictional world—England and Italy, Love and Reason, Mind and Heart, The Inner and the Outer Life, Physical and Psychical forces—which form the layers of Forster's creative self, and prepare the setting for his passage to India. It is my considered belief that the pre-war novels of Forster, especially *THE LONGEST JOURNEY*, are far more difficult to comprehend and interpret for an Indian critic than *A PASSAGE TO INDIA*. Many critics tend to overlook the merits of *WHERE ANGELS FEAR TO TREAD* which was one of the most 'original' novels of the time (1905). The sensitive clash of values in *A ROOM WITH A VIEW* demonstrated the individualistic qualities of Forster's creative imagination at the time (1908), and Dr P. G. Krishna Murthy perceptively analyses all these complex aspects of Forster's art.

Forster saw life with a slight curve, an angle of vision entirely his own, both individualistic and distinctive. His truth lay

somewhere between reason and emotion and it's that subtle point of connection that baffles his critics. It's his almost limitless capacity to make the reader aware of various layers of the connections—of the outer with the inner life—in his fiction that make him a great artist. Dr P. G. Krishna Murthy has ably traced, analysed and interpreted these various strands of connection in Forster's fictional world, and opened fresh vistas of understanding of the great novelist's art.

Harrisburg (USA)
Friday, July 12, 1985.

PROF. VASANT A. SHAHANE
Emeritus Professor of English
Osmania University
Hyderabad,. India

Forster is a much written about author. Dr Krishna Murthy's book is a welcome addition to the legion of books on Forster. No one interested in Forster can keep away from this book. It is a study of 'Only Connect,' the core of Forster's interpretation of life. The book is closely woven, closely argued with 'Connect' as the argument. Density is the word for the book. 'Connect' is documented so unwearingly, unwaveringly, implacably, ceaselessly that the title should be 'Connect.' If research is knowing more and more about less and less, this is a happy triumph as 'Connect' is relentlessly tracked in all the novels and documented fully: 'vegetation connects earth and water and earth and air'. Unless the prose and the passion, the mind and the heart, the ideal and the real, the inner and the outer, culture and convention, mystery and muddle, body and spirit, life in time and life in value, the individual and tradition, nature and human nature (the list can be made longer) are connected, man nourishes but a blind life. Dr Krishna Murthy 'concentrates' so much on 'Connect' that he leaves discussion of other matters incomplete.

Double vision makes Forster more inclusive but less serious, a comic artist but elusive interpreter. It is in the nature of double vision; the author should have a critical evaluation of the term. Dr Krishna Murthy accepts Forster adoringly. Why does Nirad Chowdary debunk the Indianness in A PASSAGE as journalistic Indianness? These are vital questions but are eclipsed by the 'Connect' thesis.

The book is sure to find a place in any Forster bibliography and Forster lovers may wish to consult the exhaustive documentation of 'Connect' in the canon.

PROF. K. VISWANATHAM
Emeritus Professor of English,
Andhra University, Waltair India;

Chapter - I

INTRODUCTION

Forster is distinguished among the novelists who made their mark after 1895. The early twentieth century is quite eventful with its economic and scientific development promising a better life for mankind. While the period created a new hope for a better future and faith in humanity, the society, infested with wars and other evils, threatened to spell doom. These two strains find an echo in the literature of the period. H. G. Wells, George Bernard Shaw and John Galsworthy laid great emphasis on social criticism in their works, while E. M. Forster, James Joyce, D. H. Lawrence and Virginia Woolf explored the personality of the individual as a unifying force. The American novelists mostly concerned themselves with the war-afflicted society. There is greater awareness of human potentialities evoked through sympathetic understanding and love on the part of almost all writers of the period. Placing their characters in exacting situations, they unfold a variety of human sensibilities with a stress on happiness found through reconciliation between man and nature and 'primal affections.' Forster believes that one can be related to the 'human core' of another only through love and that the human in man is brought out chiefly through human solidarity.

Forster stands midway between the Edwardians and the Georgians, combining in himself the best of both the traditions. The rise of the middle-class, though not a major force then, has had its sway over the writers. But it is Forster who exerts more influence on the educated middle-class than any other writer of renown. He carries his 'private voice' to 'public place' thus giving his clarion call for the realisation of individual freedom, his cherished ideal. He greatly succeeds in bringing a sense of freedom to the reading public from the 'chained' Imperialistic and suffocating conventional atmosphere. He is also a true romantic for his love of adventure and nature is writ large in his work. The romantic elements of Italy form the social setting for his English heroes and heroines of the upper middle-class upbringing in the first two novels. Wanderlust provides the key to the spirit of the fiction, as in the Edwardian novelists.

The turn of the century with its growing psychological complexity and mounting distaste for imperialism makes its headway into fictional writing. Most modern writers support the humanistic ethic as the only remedy for all social disorders. Many contemporaries of Forster, in acceptance of the claims of public life, express their concord with the new code of morals that obtained social sanction. This view relaxes the old iron grip of religion and the same is reflected in literature. But Forster, as some writers of his day, sees a schism between the two and badly feels the need to connect them.

His work exhibits the truth of life, both in its ambiguity and ambivalence. He is quite aware of the 'primal curse' on mankind, which is 'the knowledge of good and evil' but not 'the knowledge of good and evil.' As such, he is deeply concerned in all his work with the inseparable interplay of Good and Evil arising out of such 'eternal division' of life and death, light and darkness, fertility and sterility, intelligence and stupidity, etc. Accordingly, his characters swing between two states of mind—the dispassionate and the 'benighted'—distinguishing themselves as those who have a 'room with a view' and those others who do not. His novels put before us pairs of opposites with their bearing on tradition, culture, racialism such as public school tradition vs Cambridge; old morality vs new economy; culture vs business; upper middle-class vs lower middle-class; Anglo-

Indians vs Indians ; Hindus vs Moslems ; city life vs country life ; life in England vs life in Italy ; conventionalism vs humanitarianism, etc. Consequently, we find two sets of people, one representing the 'prose' and the other the 'passion' of life. The former aspect is seen in people who are insensitive to the urges of their 'inner life' and who dare not say 'I', lest their true selves should expose and admonish them. Therefore, the 'prose' of life embodies falsity, cant and philistinism of middle-class prejudice and suburban culture, the racial and sexual snobbery, and the officialism of the Anglo-Indians. The 'passion' of life, on the other hand, depicts the vital grace, sincerity, instinctive truth, and natural emotion in vivacious nature like Caroline Abbott, Lucy Honeychurch, Margaret Schlegel and Dr. Aziz. Likewise, the 'private voice' reveals the 'sins of the heart' and the public attitude unfolds itself in the 'holiness of the heart's affection', in which Forster has implicit faith. Again, the urban life and its people stand for conventionalism, commercialism and narrow morality as against the spiritual values of rural life. Thus, he presents two levels of experience and exposes the 'people' to contrary demands. He declares that "my books emphasize the importance of personal relationships and private life, for I believe in them." The external contradictions of conventions and circumstances add something to the inner conflict and take it to the climactic height of the human drama.

Forster's characters are driven by their sensibilities to tragic situations that stifle their emotions. These stifling and suffocating situations impel the characters to seek redemption connecting love and friendship. Out of the struggle for 'connection' or self-realisation, another type of 'redeemed' characters also appear in his novels. Old Mr. Emerson is a fine example of this type, while Prof. Godbole, Mrs. Moore and Mrs. Wilcox represent the process of resolution that the redeemed characters undertake.

As a man, Forster's concern is to focus the 'inner needs' as against the 'outer facts.' As an artist, his chief motto is to connect the experience of 'inner' and 'outer' life to make it an integrated whole. He earnestly seeks for the harmony among people bringing about a fusion of their public and private life. It is in this endeavour that he adopts different techniques such as the use of music and landscape and the recurring use of certain images or sounds. The synthesizing effect of music can be found illustrated

in such brief statements as "Beethoven chose to make it all right in the end. He built the ramparts up." The culture of sophisticated England and that of pagan Italy are bound up with the pervasive influence of music in the Italian novels. It also serves to bring together the upper middle-class and the lower middle-class people as in the case of the Schlegel sisters and Leonard Bast in *Howards End*. The influence of landscape as a redeeming force is seen in purging his urban English people of their conventionalism. Lilia is transformed by the country of violets and towers in *Where Angels Fear to Tread*, his first Italian novel. For Margaret of *Howards End*,—the rural England is the only place where "one might see life steadily and see it whole .." The recurrent imagery of the echo and the over-arching sky, the streaming water and violets, the wasp and the wisp of hay, etc., help a great deal in realising his ideal of 'connection.' Structure, rhythm and symbolism also contribute to the consummation of this ideal. The picture that Forster finally presents is one of a united whole.

Forster, like Conrad, is chiefly concerned with the illusion of human values on the one hand, and with the mystic impulse in human nature on the other, like Andre Gide. It is this "double vision" that articulates his theme of 'connection in his fiction.' Frederick Karl rightly observes that "after Lawrence, no novelist can fully believe that man, like the Phoenix, will rise from his ashes. After Conrad, few have accepted the temporary saving nature of illusions. After E. M. Forster, not many optimistically claimed that men will ultimately survive through 'connection.' These 'connections' that 'transform conflict into harmony', with all their abiding values confer upon Forster a lasting distinction among the novelists. Besides, his novels show an admirable blend of theme and form. His greatness mainly rests on the presentation of the total complexity of human nature, offering a wider perspective of life. His place as one of the greatest novelists of the century, his relatively small fictional output notwithstanding is quite justified in view of its intrinsic value. He is modest enough to acknowledge his indebtedness to several writers before him and also of his times. Among them are Jane Austen, Meredith, Samuel Butler, Ibsen, Wagner, Hardy, Proust, Kipling, Joyce, Goldsworthy, Lowes Dickinson, etc. Similarly, his influence upon the later writers like P. H. Newby, C. P. Snow, Angus Willson, Christopher Isherwood, W. H. Auden, L. P. Hartley, etc., is quite significant.

Besides the novels, Forster's literary output comprises two volumes of short stories, two biographies, two books on Egypt, an Indian travelogue, a critique on the novel, two collections of critical essays, reviews and introductions to several books — no mean achievement by any standard.

He values freedom, democracy, humanity and culture — the grand ideals of 'liberal tradition.' — His faith in democracy is explicit when he gives 'two cheers for democracy' — "one because it admits variety and two because it permits criticism" in one of his writings. He is a lover of 'liberal civilization', for he believes that it enhances the quality of personal relations by gentleness. His plea through his injunction to 'connect' is for universal brotherhood. It is for this reason that he disapproves of people devoid of mysticism, because it is his firm faith that it alone can check the nauseating influence of the modern civilization. In short, Forster's own compliment to Cavafy, a modern Greek poet, "his is an achievement which is a pattern not a sum" is justly applicable to him as well.

Chapter - II

ENGLAND AND ITALY

She (Italy) is the school as well as the playground of the world.

— E. M. Forster

PLACIDITY AND PASSION

The two Italian novels, *Where Angels Fear to Tread* (1905) and *A Room With a View* (1908) are among Forster's early novels and go together in tone, theme and setting. While Forster uses Italy in these novels as a symbol of life force, England represents snobbery, narrow morality and hypocrisy. Forster's constant concern and quest is for connection between the opposites at various levels. The two Italian novels are a continuation of Forster's fantasies in which the symbol is Greece and paganistic beauty is dominant as a benign influence. Italy symbolically occupies that place in these two novels and, in league with nature, works as a unifying force, thereby bringing about harmony in the lives of English people, who encounter difficulties due to their 'undeveloped heart' and middle-class morality.

These Italian novels like the early short stories attempt to shake off the 'shackles of Victorianism giving pride of place to Romanticism, in which the life of natural impulses and nature's

References to *Where Angels Fear to Tread* (1905) are to the Penguin Books Edition, 1960.

significant role in man's life are the cherished values. In this Romantic quest man seeks refuge from the oppressive moral and social values in the vast expanse of Nature and loses himself in her bounteous beauty.

The novel, *Where Angels Fear to Tread*, takes its title from Alexander Pope's *Essay on Criticism* in which a line reads "for fools rush in where angels fear to tread." Its tone is both comic and satiric. The priggish characters in the novel, Miss Caroline Abbott, Philip and his sister, Miss Harriet Herriton of Sawston rush to Monteriano, Italy to kidnap the child of Lilia, a former Sawstonian, who marries the Italian Gino Carella, to save their social respectability. The child dies in a crash as a result of their machinations. Obviously, it is the foolish venture of the Sawston party that signifies the title. Forster implies that the angelic Italians would never think of treading such an unscrupulous path. From the remarks of Harriet that "the whole thing is like one of those modern plays where no one is in the right,"¹ it is deduced that the English characters 'who rush in' are 'fools.'

The *Angels* is the first passage to Italy wherein the English come across the life of passion as against their life of placidity. As Virginia Woolf suggests "this novel has more delicate shading than the other early novels, greater unity and harmony".² Here Forster achieves a perfect synthesis of story and plot, of the 'life in time and life by values.'

The *Angels* is a domestic comedy in the tradition of Jane Austen. This could be seen in the setting of the characters and the presentation of ironical situations throughout the novel. The characters set in the comic mode confine their movements only to two places — Sawston and Monteriano. The Opera scene in Monteriano is another illustration of the novel is a comedy. The novel proceeds as a light comedy matched by subtle irony, it has also the spell of tragedy. Forster blends the two elements artistically, even as life itself is a combination of contraries.

¹ E. M. Forster, *The Angels*, p. 70.

² Virginia Woolf, *The Death of the Moth and other Essays*, London: The Hogarth Press, 1942, p. 110.

England, particularly suburban England, Forster holds, is conventional in letter and spirit and so is incapable of providing a wholesome picture of life. In this respect, there is a similarity between the *Angels* and Forster's other novel, 'The Longest Journey.' The continuity of ethical concern between the two novels is suggested in the fact that Sawston appears under the same name in both of them. Violence is presented as a corrective to narrow conventionalism and Nature and music play an effective part in the process of reconciliation in these novels as in the Romances of Shakespeare. Italy is artistically and emotionally alive to the full-blooded people of its land. It is the conflict between the two places and the two sets of people that fills the plot of this novel. In Forster's plots, while social forces impede social connections, forces of nature and the inherent goodness of men counterbalance them and help in restoring proportion and harmony.

The English respectability faces violent opposition on the Italian soil and the show of violence in the *Angels* as in "The Story of the Siren" works as a corrective to the narrow English moral values and paves the way for perfect understanding and friendliness in the end. The conflict manifest in the two modes of life presented by Sawston (England) and Monteriano (Italy) is successfully scaled down as the plot develops and such connections as are tenable are sought to be established by Forster in the course of the novel. He tries to bring together here the two contrasting ways of life represented by Sawston and Monteriano but encounters hurdles in his endeavour. The Sawstonians do not come out of their cocoons and shed their middle-class morality to 'see life steadily and see it whole.' Nevertheless, Philip, one of their tribe, advises Lilia on her voyage to Italy to "love and understand the Italians, for the people are more marvellous than the land".³ Her trouble and 'ultimate peril' is that she falls in love with Italy and not Italians and thereby misses the precious chance of 'connection' offered to her.

Lilia parallels Lucy Honeychurch of the *Room* and Philip absolves himself of the grim conventionality of Cecil Vyse of that novel, by advising his sister-in-law to go off the 'track' to know the country of her visit. However, Lilia more appropriately

³ E. M. Forster: *The Angels*, p. 5.

anticipates Alvina Hughton of *The Lost Girl* by D. H. Lawrence, "It was the flowers that brought back to Alvina the passionate nostalgia for the place (Italy). The human influence was a bit horrible to her. But the flowers that came out and uttered the earth in magical expression, they cast a spell on her, bewitched her and stole her own soul away from her".⁴ Lilia, in Forster's novel is also bewitched by the violets of Monteriano, when she decides to forsake her people and settle in Italy. Alvina in Lawrence's novel takes to Cicio, the Italian mandolinist in a wandering spirit and succeeds in her love with him unlike Lilia whose Sawston background impedes the progress of love in her married life with Gino.

Further Lilia's tutoring under the punctilious Mrs. Herriton and the orderly, mechanical and loveless life of Sawston contribute to her tragedy. Her position is aptly likened to that of Forster's mother who was also coincidentally called Lily and whose relations with Forster's great aunt, Marianne Thronton, were far from cordial.

Disproving Mrs. Herriton's belief, Lilia is inspired by the beauty and nobility of Italy. "Florence, she found perfectly sweet, Naples a dream..." and she feels as 'in the heart of things' in Monteriano. The news of her engagement to Gino reaches Mrs. Herriton when the latter is sowing peas. Her gardening stops with the arrival of the letter, giving rise to her scheming and thwarting people. She leaves the soil bed uncovered. The sparrows eat up the peas and the torn pieces which are swept by the wind disfigure the tidy ground. It is clear that the course of things in nature is tidy but when men interfere with it, things get untidy. Mrs. Herriton instantly decides to break the engagement of Lilia at the same moment when the cook breaks 'a very vital knob off the kitchen range' and offers to leave the household. The breaking of the knob symbolically points to the anticipation of the breakage of Mrs. Herriton's plans to protect her respectability at the cost of love and union of two people. She anticipates another of Forster's Satanic characters, Mrs. Emily Failing of *The Journey* who ceaselessly works for the separation of people everywhere. Philip, in colluding with his mother

⁴ D. H. Lawrence : *The Lost Girl* (1920) , London. Heinemann, 1969, pp. 346-47.

in her devious design, parallels Rickie of the Journey. He deviates from the path of 'spirit of nature.'

Philip, at the instance of his mother, sets out on his first expedition to Monteriano to prevent the marriage of Lilia. He comes across the unconventionality in his co-Italian passengers in the train, who instinctively know where he is bound for and wake him up at his destination. The spell of nature in the land of friendliness and passion begins to work slowly but steadily on Philip. But the Sawston morality in him is still predominant and he proceeds to work out his mission of separating Lilia and Gino. He fails in it for his Sawston morals are routed in Italy. Though a thorough-going Sawstonian herself and 'John Bull to the backbone', Miss Caroline Abbott, who escorts Lilia on her voyage to Italy, wants to have her fling and see Italy at least once. We see through a major part of the novel not one Miss Abbott but two Miss Abbotts. The earlier one leans on the side of narrow conventionality but the latter is a realized soul.

In Sawston, before her passage to Italy, she shows no signs of the fire of youth, but Italy moves her and she responds emotionally to the beauteous sights and sounds, art and architecture of the land. It is Caroline who really takes the advice of Philip and loves and understands the Italians, particularly Gino. She stoutly defends Gino when Philip runs him down as an unequal match to Lilia. Through the Italian spirit, she connects Lilia with Gino and looks upon the pair as ideally suited to each other. She collaborates with Lilia both in her engagement and marriage to Gino. If she finds herself unable to explain to Philip the depth of their love, it is due to her own inexperience of physical love and passion.

Philip, fresh from Sawston, feels apprehensive that a dentist and the fairy land of Monteriano are incompatible and that if Lilia marries such a youth as Gino, romance might die. This is the basis for Philip's own failure to win over Caroline when he proposes to her in their last train journey to Sawston. He doesn't fit into the concept of 'love for the body' which Forster, like his younger contemporary D. H. Lawrence, thinks supreme

for connecting ideally the 'prose' and the 'passion' of life. Philip looks at the match of Lilia and Gino with a rational and moral outlook and so Monteriano appears to him to have been stripped of its romance and beauty with her fifty-two towers reduced to a bare seventeen. But by and by, his imagination of the 'fantastic ship city of a dream' melts into a realistic picture of greenery, hills and dales with the charm of the place enriched by the warm-heartedness of the people.

Philip's first impression of Signor Gino Carella at the dining-table in the hotel is that his is a beloved face, a face such as hundreds of Italians are gifted with. There is beauty in Gino's look and hospitality in his treatment of the English 'brother.' Thus Philip in his first expedition to Monteriano seeks the necessary 'connection' despite his restrictive reaction. As John Colmer observes, "Philip and Forster are in quest of truth and beauty, both seek to connect the prose and poetry of life".⁶ The lessons of love in communion with nature in Italy have not gone in vain for Philip. The cumulative effect of the beauty of landscape in Monteriano, the warm welcome of Italians there and the charming face of Gino thwart the mission of Philip. Gino's athletic figure completes the spell on Philip. Lilia introduces Gino to Philip as a Pallone player. Forster is favourably inclined to vote for athletes and players as successful lovers. Gino anticipates Gerald of the Journey. Agnes Pembroke in that novel and Lilia in this, look upon their lovers as symbols of athletic power. Ironically enough, this very feeling stands in the way of their achieving connection with them as normal human beings. Perhaps Lilia's failure in her married life with Gino arises partly from such a view of her Italian partner.

Lilia's pointing to a starved cat in the dining-room where Philip is the guest has a symbolic significance. "A starved cat had been worrying them (the fish) all for pieces of the purple quivering beef they were trying to swallow,"⁷ in the same manner as the spiritually starved Philip comes to worry the naturally robust youth, Gino and Lilia, who is supposed to have acquired the instinctive feelings of the Italians. There is a striking contrast

⁶ John Colmer, *E. M. Forster — The Personal Voice*, London: Routledge and Kegan Paul, 1975, p. 63.

⁷ E. M. Forster: *The Angels*, p. 30.

between the Herriton attitude and that of Lilia in Italy when she says with supreme self-confidence: ".....I can stand up against the world now, for I've found Gino, and this time I marry for love!"⁸ Purkins observes in this context that "in terms of the symbolism of the novel, she is part-Italian in Sawston and part-English in Monteriano."⁹

Lilia prevails upon Gino to buy the house opposite the Volterra gate of Monteriano for it was there that they met first. It is the music and the magic of place that make her determine to have the man and the place together. Though Lilia succeeds in connecting the place with her man, she fails to establish her rule in the house due to her feeling of economic superiority. By forcing Gino's relations out of her house and showing her preference for his friends instead, she wants to wake up the Italian gentry as she woke up the people of Sawston the other way when she rode a bike. Her unconventionality both in England and Italy obstructs her connection with the people. While in Italy, it only helps to make Gino conscious of his low connections and in England, Sawston dubs her a rebel.

When Gino's friend Spiridione asks him whether Lilia is 'simpatico', Gino denies it and gives the honour of that to Caroline Abbott. Gino's instinctive knowledge of Caroline makes him connect her so. But when Lilia accuses Caroline of being a 'false friend' as the Sawstonian Herritons do when she didn't stop the engagement of Lilia, it shows how strong the ingrained false values of the Sawstonians are, as against the truth of life that Gino values. The suburban English are grossly deficient in their judgment of people and where the Italians care for personal relations, the English care only for social relations. The social ideals of North and South clash and here the South wins. Lilia casts but a corrupting influence on Gino and not a desirable one, and he naturally puts his foot down on her superiority complex. Her suffering is of her own making.

The differences between Lilia and Gino could have been overcome by them with kindness, love and understanding. Gino

⁸ Ibid., p. 33.

⁹ John Purkins: *Where Angels Fear to Tread*, Milton Keynes: The Open University, Walton Hall, 1973, p. 15.

for his part thinks," ... that kindness and a little attention would be enough to set things straight".¹⁰ This is also the refrain of the novel. The struggle assumes national proportions without ever being known either to Gino or Lilia and " ... that generations of ancestors, good, bad, or indifferent forbade the Latin man to be chivalrous to the northern woman, the northern woman to forgive the Latin man".¹¹ This, only Mrs. Herriton is able to foresee and thus she scores a negative 'connection.'

Philip's perspective of Italy changes after the death of Lilia. He thinks that the country has no power to change men and things. 'He little knows' ... that human love and love of truth sometimes conquer where love of beauty fails,"¹² and wrongly thinks that Italy is responsible for Lilia's marrying a cad. He hates Gino, the 'betrayal of his life's ideal.' Richard Martin rightly thinks that Philip "in this respect appears to have become reconciled to his mother's outlook on life, that is, he has returned to Sawston, to the ranks of the damned. Philip sees the reality of experience as opposed to the ideal, whereas Caroline will later see him as revealing the ultimate reality which confirms the ideal."¹³ Mrs Herriton looks at the tragedy, the tragedy of Lilia's death, from another angle. She is happy that her line of thinking has come to be accepted and the family is united in following her more religiously than before.

Mrs Herriton's professed tactic is not to tell any one about the baby, that Lilia had given birth to, not even Miss Abbott. She tries to stifle the voice of truth and displays her distrust of people. Earlier, during the course of their journey across Europe, Miss Abbott drives home the truth to Philip as to how one loses the savour of life if one starts with a lie, thereby moving away from the harmony in personal relations. She also tells Philip that she hates the idleness, the stupidity, the respectability and the 'petty unselfishness' of Sawston. She only echoes her creator in saying so. She calls the venture of Gino and Lilia a 'rebellion'

10 E. M. Forster : *The Angels*, p. 58.

11 Ibid.,

12 Ibid., p. 52.

13 Richard Martin : *The Love that Failed—Ideal and Reality in the Writings of E. M. Forster*, Paris : Mouton, The Hague, 1974, p. 70.

and confesses her part of the guilt in the tragedy, even as Gino and Philip confess theirs on other occasions when they are not really guilty. The trio—Miss Caroline Abbott, Gino and Philip come to achieve the 'connection' through introspection and understanding, which are not given to the other characters of the novel. Philip's instantaneous reaction to what Caroline says is that thoughts of splendour and beauty make the life and the people real. This shows the nobility of the people who dip their consciousness in 'the well of life-spirit.'

But Philip once again joins the 'armies of the benighted' when he concurs with his mother that sending picture post-cards by Gino in the name of his baby son to his sister, Irma is motivated. Perhaps the real intention of Gino is to seek the connection between the sister and the brother, who by virtue of birth remain children of two different nations. There could even be a ray of hope to bridging the gulf in the value polarities of the two nations at a future date through the gesture of Gino. Mrs. Herriton foils such a connection by not letting the cards reach Irma. Philip joins the bandwagon of his mother when he loses contact with the sense of understanding and importance of personal relations. Mrs. Herriton's scheming is responsible for the estrangement of hearts and separation of people. She does not spare even the unmotivated Irma from her course of watching. She even sends her daughter, Harriet away to Tripoli when she raises religious objections to her questionable plans.

Unlike Mrs. Herriton, Miss Caroline Abbott is quite clear in her conscience, when she wants to take care of the child to undo a part of the evil she assumes to have done to her friend, Lilia. But Mrs. Herriton's pride and prejudice thwart Caroline and she herself proceeds to get the baby. She cannot bear to seem less charitable than others. Under the Sawston influence, Caroline however, imagines that the child ought to be brought up away from Gino and Monteriano, identifying them both with evil and sin, while considering Sawston only 'dull and petty but not sinful.' In the same vein, Philip also thinks that Gino is mean and that his mother's letter will be inducement enough to him to calculate the expenses if he retains the baby and brings it up. Thus both Miss Abbott and Philip drift away from the path of 'salvation.' This, however, needs to be connected with Sawston where the outlook of people is coloured and understanding muffled

with conventionality. Philip's weariness of Italy begins when he stops thinking naturally.

Mrs. Herriton says on receiving the reply from Italy, "we have failed", ¹⁴ regarding the baby. Though she means the failure of her machinations, it is really in connecting the 'head' with the 'heart' that she has failed. The Sawston party including Philip rushes to impute motives to Gino as is their wont. If Philip does so to a lesser degree, it is because his outlook is better than that of the rest and his imagination enables him to look beyond. But Philip gets disillusioned with his mother soon when she unjustly swears at Miss Abbott after she returns from her visit to the Abbotts. He begins to realise that there is such a vast difference between appearance and reality in his seemingly elegant mother. He is, however, under the gripping influence of his mother and shares her idea that if Miss Abbott goes to Italy, Gino will either marry or murder her for he is a bounder. He also holds that Gino has a country behind him "...that's upset people from the beginning of the world." ¹⁵ He is thus distanced from the truth and depth of passion in the Italian and Italy.

Mrs. Herriton sends the second mission of Philip and Miss Harriet to Italy to fetch Gino's child. Harriet all the time hears the echoes of her Sawston morality in Italy and is deprived of the flavour of natural and human splendour there with the scruples of religion she owes to her little church of St. James. Even Philip is not free from the 'echo' and he continues to be under 'intellectual backwater.' They suffer the heat from within and things go wrong with them from the moment they set foot in Verona as the 'fury of Nature strikes the false.' The bursting of the bottle of ammonia in Harriet's trunk and the purple patches all over her clothes anticipate the crash of the carriage leading to the death of Gino's baby and injury to Philip. In the train, when Harriet looks out of the window, passing through Mantua, the birth place of Virgil, a smut flows into her eye. Her medievalism and Virgil do not go together and nature blinds her view as her view of things in Italy is false. Further, in the Bologna hotel, she suffers restlessness due to noisy and uproarious scenes. It is characteristic of her inner disquiet

¹⁴ E. M. Forster: *The Angels*, p. 80.

¹⁵ *Ibid.*, p. 81.

The evil she thinks and prepares to act recoils in anticipation. She is not for the views outside and she is destined to have only a dark view of life. Philip gradually becomes less conscious of his 'duty' and so is 'saved.'

Harriet acts the role of her mother in Italy when she says to Philip that she has come to watch him do his duty. Watching and doubting people is a trait of the unredeemed Sawstonians. When she says that she will not enter Gino's house, it implies that she has not earned the right to enter the gates of 'the forces of nature.' But Philip gets self-recognition and says that the beastliness of Italy is none other than his own thinking.

Philip holds "...that a little influx into him of virtue would make the whole land not beastly but amusing".¹⁶ He is sure of the enhancement there only for his seeking it. "He could see it in the terrific blue sky beneath which they travelled, in the whitened plain which gripped life tighter than a frost, in the exhausted reaches of the Arno, in the ruins of brown castles which stood quivering upon the hills".¹⁷ Through such description of the romance of nature, Forster excels the Romantics and connects the bright side of human nature with the exuberance of nature without. Philip once again comes out of the 'fog' and with the mists of his doubt, guilt and diffidence cleared, he sees the reality of life in Italy. His 'puppety' mission recedes from his mind. Thus Philip begins to 'see life steadily and see it whole' and connect the prose and the passion of life shedding its 'grey.' In his exalted state of mind, he ignores his sister who is in an unholy haste to fulfil their mission. He wonders how she is untouched by such a wonderful view of life in Italy.

We see a new Philip emerging from the old Sawston brand. He is no longer willing to sail with his mother and sister in their machinations, to deprive Gino of his baby and earn for themselves the social respectability that is so valuable for Sawston morals. His sister, Harriet, parallels Agnes of the *Journey*, who also sees nothing in the beautiful landscape of Wiltshire except her evil design of getting Mrs. Pailing's money for her and her husband, Rickie. Beauty parts company with artifice and Harriet embodies the latter. She doesn't bother about Philip's concept of beauty

16 Ibid., p. 84.

17 Ibid., p. 85.

and hurries him to tell her the next move about the child. On the other hand, Philip is confident of success in the new hope of Italy he gets in its fullness and beautiful flavour while not really caring to get the baby. His sense of detachment is elevating. But his moralistic background again intervenes and he entertains that Gino may stoop to sell his child even as he would have sold his wife 'for a thousand lire.' All the same, he fixes his eye on the towers with pleasanter thoughts unlike on the previous occasions. The Church of Santa Deodata in the city of Monteriano has one of its towers topped by a cross. The girl saint, Santa Deodata, is the city's patron saint and "... sweetness and barbarity mingle strangely in her story" is as the expedition of Philip to the city is a mixture of the two elements.

While Harriet is Low Church and lacks the vision of spirituality, Santa Deodata transfigures the people who know the beauty of the frescoes by Giotto. The entire motif of the church over the grave of Santa Deodata is like a symphony in architecture and as such the saint is a better company to Philip than Harriet. The former sends him into a sweet dream and the latter reminds him religiously of the irreligious and night-marish duty. At a moment when Harriet's unholy haste for the evil 'deed' nearly upsets Philip's temper, the sudden and dramatic appearance of Miss Caroline Abbott and her kissing Harriet produces the 'cathartic' effect on him and he gets the much needed inspiration. He condescends to visit Gino perhaps connecting him with the rare moment and not with mundane business. But he still wavers and suspects Miss Abbott's honesty in the baby affair. It is not only uncharitable on his part but demeaning in relation to the image with which he has come to be connected in the reader's mind.

Miss Abbott speaks out with a clear conscience in Italy while she also keeps up 'appearances' in Sawston. She discloses when she was standing by the little Gothic window of the hotel that she came to Monteriano as a spy. The act of spying, though she does not carry it out, is a part of Sawston attitude and being truthful is the effect of Italy. She exposes Mrs. Herriton's conceit in the affair of Lilia and her baby all along. It is clear that while Miss Abbott's concern for the baby is genuine, Mrs. Herriton is motivated by evil.

mission, he connects her with the dull but good prudishness of Sawston. It is a deadly combination of dullness and remorsefulness. The human touch which the good influence of Italy provides routs such enemies of man as anger, cynicism and stubborn morality. Even Harriet who crosses the gates of Italian virtue, though she does not enter the 'mansion' shower civilities on Miss Abbott, exclaiming again and again that Caroline's visit is one of the most fortunate coincidences in the world. She withholds such of her native traits as acridness indissolubility, rigidity and low church morality and conventionality.

The rescue party on its very first day of operation gets entertainment in the Opera. It implies that evil designs cannot cling in a land of romantic ideals. The minute details of the Opera are an indication of Forster's keen interest in music. Forster saying that "beauty can be introduced into fiction through 'Rhythm'" ²¹ comes true here and 'rhythm' appears as an aesthetic device capable of connecting human values with transcendent reality.

The natural feelings of Philip come to surface at the great drop-scene in the Opera " ... of pink and purple landscape wherein sported many a lady lightly clad, and two more ladies lay along the top of the proscenium to steady a large and pallid clock".²² It is the majestic bad taste of Italy suppressed in Sawston where passion is unknown and placidity is the sole virtue. The scene attains beauty's confidence and illustrates how vulgarity and coarseness are transcended in Italy. The loud applause for Lucia's song is very naturally Italian in spirit but for the moralistic Sawstonian, Harriet, it is vulgarity. The other two English visitors are drunk with joy like the Italians and are convinced that romance is there. While Miss Abbott falls into the spirit of the thing, Philip is self-lost as if Italy is his natural home. Music really becomes the 'food of love' and a friendship gets confirmed not only to the Italians but to the outsiders like Philip. There lies the vital connection between England and Italy. Gino's warmth of friendship to Philip in the Opera is a gesture in tune with the spirit of the place

21 E. M. Forster: *Aspects of the Novel*, Penguin Books, 1977, p. 146

22 E. M. Forster: *The Angels*, p. 102.

The scene leads to friendliness and personal relations in the end between Gino and Philip. Enough Gino appears to be vulgar, he is not really so. His crude behaviour is the outcome of his natural and passionate living a sort of the life of animals. He is called a 'Noble savage.' In fact, he is characterized by exuberance, honesty and zest for truth. Through him, unity is found beneath the apparent chaos of the life of English people in the novel. His passion is for the closeness to the heart of things. As Sawston represents conventions, narrow morality and placidity, the people that come from that 'suburban nest' are not able to express their natural feelings and live true to the dictates of their hearts. Their pretentiousness stands fully exposed in Italy. Thus Sawston is shown to be sawdusty.

Philip in his 'expanded view' tells Miss Abbott on his return to the hotel room that he cannot think of business with Gino. He claims him as his friend—'his long-lost brother.' He sees the difference between England and Italy, and says that "...it's one thing for England and another for Italy. There we plan and get on high moral horses. Here we find what asses we are, for things go off quite easily, all by themselves".²³ Miss Abbott too gets excited and ennobled by music and sweet air. She is 'bathed in beauty within and without' and overwhelmed by happiness. At such a moment, she recalls another happy moment when on a night in March, Gino and Lilia tell her of their love. Sweet thoughts go with sweet memories.

As Philip suffers from a split-view and his own unsteady temper, Miss Abbott too, reminded of her mission, is beaten down in her happiness and the association of evil with that lovely atmosphere ruins her joy. Her consciousness of English practicality and purity of purpose undermines her splendid view of life. She once again shuts up the 'box of joy', the natural feeling by closing the window through which the enchanted air blows in. The pity with these transitionally 'connected' visitors of Sawston is that they are susceptible to feelings and forces that 'concentrate' and not ideally 'connect.' Rex Warner aptly says that—

"the two worlds meet and draw apart, meet and draw apart again. On the first occasion that this happens, what may be

called, the forces making for life suffer a defeat. On the second occasion, there is a kind of victory. The two occasions and results are intimately connected".²⁴

Perfetta, Gino's housekeeper, goes out on to the loggia, to throw some dirty water and the water spatters Caroline Abbott, who goes there before the other two English visitors to kidnap the baby. She breaks faith with Philip and Harriet and naturally her evil recoils on her in the form of dirty water. Hence, Miss Abbott also stands exposed and falls far short of understanding the true love of Gino for his son. Gino enters his messy room where Miss Abbott already arrives. For the Italian, Forster says, "it was the mess that comes of life, not of desolation".²⁵ What Mr. Failing of the journey says that "nonsense and beauty have close connections, closer connections than Art will allow"²⁶ holds good for Gino and his Italy.

Miss Abbott could not advance in getting the baby. The mere look at the baby disconcerts her and she forgets her Sawston ideals for its upbrining on the moral scale. All the same, her spinsterhood and lack of motherly love obstruct her from a proper view of Gino's deep love for his boy. Gino returns from Poggibonsi where he goes to negotiate for a wife to look after the baby and so for him the survival of an heir and continuity of his line is almost an obsession. I. A. Richards calls this the 'survival theme' in the novel. Gino does not relish even the idea of psychological separation from his son. "The horrible truth, that wicked people are capable of love, stood naked before her (Caroline) and her moral being was abashed."²⁷ She wishes that she were not so prone to contradictory impressions about Gino.

Gino strongly desires "... that his son should be like him, and should have sons like him, to people the earth ... All men vaunt it, and declare that it is theirs; but the hearts of most are set elsewhere. It is the exception who comprehends that

24 Rex Warner: *E. M. Forster*. London: Longmans, Green and Co., 1950, p. 14.

25 E. M. Forster: *The Angels* p. 111.

26 E. M. Forster: *The Longest Journey* (1907), London Edward Arnold (Publishers) Ltd., 1955, p. 138.

27 E. M. Forster: *The Angels*, p. 118.

physical and spiritual life may stream out of him for ever. Miss Abbott, for all her goodness, could not comprehend it, though such a thing is more within the comprehension of women".²⁸ Forster leaves us in no doubt about the outcome of Miss Abbot's mission. Even before Gino and Caroline meet, he introduces the symbolic smoke ring from Gino's cigar which floats out of the room where he is with the baby in a mausoleum-like reception room. Richard Martin observes that —

The ring had extended its pale blue coils towards her. She lost self-control. Both her horror and her final fascination are contained in the introductory scream. From then on the twin themes of love and reality develop and intertwine rapidly.²⁹

When Miss Abbott takes the baby, it stops crying, and its arms and legs become agitated by some overpowering joy. The womanly touch electrifies the human sensibility in the baby. Gino kneels by the side of the chair on which Miss Abbott was seated to get a better view. The view brings about a transforming effect. When Philip enters, he sees the view of 'the virgin and child with Donor', a biblical motif.

With this view at the back of his mind, the access to joy Philip earns in the theatre, promises to be permanent and the higher gods assure him of salvation for the spirit if not for the body that those who connect the matter and the spirit are entitled to. The intense heat within and without has broken and there is a pleasant suggestion of rain. The image of rain throughout Forster's fiction ensures harmony, proportion and reconciliation after the forces of disintegration threaten to set in. It is this image that restores understanding and love. The Piazza with its three great attractions, the Palazzo Pubblico, the Collegiate Church, and the Cafe Garibaldi, the triad representing the intellect, the soul and the body has the wonderful effect of a symphony.

Philip stands completely engrossed in its beauty but the 'divisions of daily life' return soon and he goes to Santa

28. Ibid., p. 119.

29. Richard Martin: *The Love that Failed Ideal and Reality in the Writing of E. M. Forster*: Paris Mouton. The Hague, 1974, [p. 72.

Deodata's to find Miss Abbott and continue his mission as an emissary of conventionality. Like Fielding of the *Passage* Philip finds more artistic beauty than spiritual grandeur in the place of worship. Prayer to God is equated to a pleasant word to a neighbour and it is in this spirit that the praying Miss Abbott greets Philip. Though Philip desires to leave Miss Abbott and go to tell his sister that she would do no harm to their cause, he could not do so, for it is an increasing pleasure to him to be near her, and her charm becomes strongest. Miss Abbott embodies the Italian grandeur with her refined sensibility and realisation of the truth about Gino. Philip is content to observe her beauty and profit by the tenderness and the wisdom that dwells within her. It is partly because of the view and partly because of their purified hearts that proper understanding dawns upon them.

Philip's admission like that of Cecil Vyse in the Room that he is one of the people 'born not to do things', makes Miss Abbott reject his proposal of love later as Lucy Honeychurch does in that novel. Philip's gesture of friendship to Gino in spite of his evil mission, is due to his pure conscience. The two young men part with a good deal of genuine affection.

After the ghastly incident of collision of Philip's carriage with that of Miss Abbott in the dark wood, in which the baby gets killed and Philip's arm is broken, a duel ensues between Philip and Gino. Had the baby survived the accident, he could have served as a bridge between England and Italy on the physical and spiritual levels. Gino remorselessly tortures Philip but Philip under the sense of guilt, helps Gino to revive after he is thrown down in their encounter. Miss Abbott enters the dark room and brings light into it. When Gino stumbles towards Miss Abbott like a child and clings to her in his bitterest moment of woe, she is looked upon as a mother-figure to comfort the wounded 'child.' Philip also thinks of her as a goddess, and she seems more to be so then. Thus we see Miss Abbott in a dual role of lover and mother-figure. It is in the feminine touch and comfort that Gino forgets his loss. "He was happy; he was assured that there was greatness in the world. There came to him an earnest desire to be good through the example of this good woman ... he underwent conversion. He was saved".³⁰

Miss Abbott makes Gino offer the child's milk to Philip and both of them drink it. John Colmer says in this context that "Philip and Gino share a sacramental chalice—Rickie and Stephen are offered a similar moment and Clive and Maurice swim through the waters of the dyke on the (motor-bike) expedition in Cambridge"³¹ in the other two novels, the *Journey* and *Maurice*. Miss Abbott asks Gino to finish the last drop for "she was determined to use such remnants as lie about the world".³² Thus Caroline, in her new role as a mediatrix, comforts Gino for his son's death and reconciles the two men. Philip pays her a rich tribute saying, "ever since you stopped him killing me, it has been a vision of perfect friendship".³³ Gino undergoes conversion in another way also when he nurses Philip and saves him from the charge of murder. Salvation and transfiguration are central to the meaning of the *Angels*. The duel between Philip and Gino parallels that of Birkin and Gerald in Lawrence's *Women in Love* and emphasizes the need for personal truce. Perfect reconciliation follows the 'sacrament.' While Miss Abbott slides away from the man with whom she comes into a very close contact, Philip remains bound by ties of great intimacy.

Philip's declaration that Gino doesn't try to keep up appearances like the rest of the people, is a great compliment to his true nature and truthful life. Philip is also aware that Gino too will be made happy by the same sources by which he was made happy.

The last scenes of the book take place in Monteriano and are melodramatic, indeed, operatic: A scene just before the baby's death actually takes place at the local opera house. Here Philip, always nearly on the side of the Angels, is reconciled to Gino: this reconciliation pattern between intellect and body recurs in *The Longest Journey* and is one of the most important of the "connections" for which all Forster's work is a plea.³⁴

31 John Colmer, *E. M. Forster: The Personal Voice*, London: Routledge and Kegan Paul, 1975, p. 51.

32 E. M. Forster: *The Angels*, p. 151.

33 Ibid., p. 152.

34 K. W. Gransden, *E. M. Forster*, London: Oliver and Boyd Ltd., 1962, p. 23.

35 E. M. Forster: *The Angels*, pp. 153-54.

Philip expects Miss Abbott to return to Italy the following spring. But she doesn't propose to, and says she need not, since she understands the place. Does Philip too understand? Perhaps he does. But his thoughts are set elsewhere. By now he is deeply in love with Miss Abbott. He, however, routes his love for her through the spiritual path, even though "... her thoughts and her goodness, and her nobility had moved him first, and now her whole body and all its gestures had become transfigured by them".³⁶ These obvious beauties of the body cannot earn Philip Miss Abbott's love simply because he starts it late and routes it wrongly through the spirit instead of the heart.

Miss Abbott's own lack of sexuality and passion only dampen his lately gotten spirits. They fail to connect that way. The urge is strong in one but dormant in the other. He could not shake open the gates of love for the body in her. Philip thinks he understands Miss Abbott but he doesn't. It is only the impact of Monteriano that gives them the impression that they understand each other. This understanding is confined to its environs. But Philip's citing the words, that Miss Abbott herself told him once, "I and my life (implying Miss Abbott) must be where I live"³⁶ and Sawston is not the place to live in. He has moved her at last. She whispers to herself hurriedly, "it is tempting"³⁷ and those three words throws him into a tumult of joy. The South has brought them together in the end. "That laughter in the theatre, those silver stars in the purple sky, even the violets of a departed spring, all had helped, and sorrow had helped also ..." ³⁸ in connecting the two 'saved' people thus. It is a connection on the spiritual plane.

The train in their return journey seems to shake Philip towards Caroline as though the agency of civilization too desires their physical union. Philip resolves to take her in his arms. But it was not to be. She says plainly, "... that I love him (Gino)".³⁹ He involuntarily remarks "Rather! I love him too!"⁴⁰ Maurice and *The Life to Come* pose a similar critical

36 Ibid., p. 157.

37 Ibid.

38 Ibid.

39 Ibid.

40 Ibid.

problem. They do suggest a new reading of the *Angels*. Arnold Kettle suggests that the character of Caroline Abbott might have been a male character but for the inhibition of the Edwardian Age. Philip is obviously in love with Gino, though he does not recognize this. The last chapter is full of hints which bear this out. Miss Abbott makes Philip conscious of what he is. She says, "... you're without passion; you look on life as a spectacle you don't enter it...." ⁴¹ She does love Gino for he embodies passion and yet she goes away from him. John Beer pertinently says, "the relationship between Gino and Caroline is the apotheosis of humanity." ⁴²

Caroline is content to recreate the image of her lover (Gino) in her memory to answer the passion aroused in her by him. As Rickie's love for Agnes Pembroke germinates in the sight of Agnes in Gerald's arms, in the *Journey*, here Philip's love for Caroline is the result of the imaginary picture of Miss Abbott and Gino together. The image of Gino in her mind as a superior being to Philip, and an embodiment of 'music and light' in the theatre makes Miss Abbott offer herself to the Southerner not physically but mentally. She doesn't pray in the church for their union, withered as she is for passionate love with the man of her ideal. In a way, Philip is instrumental for her love for Gino. According to Moore, 'almost all of Forster's values are brought into play in this novel, which foreshadows the rest of his work. It features accident and coincidence.' ⁴³

In this novel, Forster's own homosexuality impedes even pollination of the flowers of love not to speak of fertilization, although the stage seems to be all set for it. He delights in the fulfilment of love by proxy. It is in this light we see Gino, the passionate youth of the South looking upon Miss Abbott as a mother-figure, rather a goddess and not a full-blooded woman of feminine charms. In the temple of love, thus all the three chief characters of the plot remain outsiders. "Philip's eyes were fixed on the Campanile of Airola. But he saw instead the fair myth

41 Ibid., p. 158.

42 J. B. Beer, *The Achievement of E. M. Forster*, London: Chatto and Windus, 1962, p. 75.

43 H. T. Moore, *E. M. Forster*, New York: Columbia Univ. Press, 1965, p. 20.

of Endymion, 44" the moon goddess, symbolic of 'coldness and aloofness.' For him too, Abbott is a goddess to the last and 'no love could be degrading' to her. The episode which might have been so tragic for him remains supremely beautiful, for he is lifted to such a height that he too becomes her worshipper. He has made her life endurable and she looks upon him with great friendliness. Friendliness is the key that opens all the doors of spiritual love. For the fulfilment of the love of body, Forster as well as his 'people' wait a couple of years more. Before that if they venture, the 'smuts' are sure to pierce into their eyes. They close 'the windows' as the visitors from England on their return journey from Italy to Sawston do when the train enters the San Gotthard tunnel lest the smuts should get into Harriet's eyes. They are content to be hidden from the view that throws open the beauties of nature which instantly help love to fertilize. The view is not only full but it culminates in the fruition of love of body and soul in the other Italian novel, *A Room with a view* wherein we see the happy union of the lovers in the end.

John Colmer observes, "Forster was always fascinated by the connections and contradictions between the meanings on the surface and meanings deep down, .."⁴⁵ Forster also creates a bridge between the phenomenal world and spiritual reality and connects the 'eternal moment with the symbolic moment. Even a pungent critic of Forster like F. R. Leavis says that this novel lends itself beautifully to the reconciliation of the 'comedy' with the 'poetry' and of tragic intensity with detachment. As the first novel of Forster, the *Angels* paves the way for laying down his creed of humanism with personal relations, love and understanding being basic to it. Forster's subtle dialogue, irony of character and artistry in the interior stitching of the plot are as much in evidence here as in the novels that follow.

44. E. M. Forster: *The Angels*, p. 160.

45. John Colmer, *E. M. Forster: The Personal Voice*. London: Routledge and Kegan Paul, 1975, p. 52.

II

LOVE AND REASON

The early part of *A Room with a View* (1908) was conceived by Forster in 1903 but it came out after *The Longest Journey* (1907) as a sister Italian novel, of *Where Angels Fear to Tread* (1905). Italy plays a dominant role in this novel also. Here Forster's intent was expressed by Lowes Dickinson: "...to bring realistic life into contact with the background of values..."⁴⁶ Italy is presented again as the redeeming force that brings together the people representing two modes of life from the same country — England. Unlike the first novel, the *Room* has a conventionally happy ending and initiates and emphasizes the search for 'connection.' The very title is symbolic and the symbol is repeated from the early short story. "The Story of a Panic". It is the second passage to Italy with a difference. Here also a web of connections between the 'matter' and the 'spirit' is wrought through coincidences and the writer's personal values. It recalls Jane Austen's *Emma* in its setting of a quiet English country — Summer Street, and it overtly follows the pattern of *Pride and Prejudice* in the delineation of the individual traits. J. S. Martin, coming to the crux of the problem in the novel, says, "envisioning man in a disjointed, inexplicable universe", it implicitly searches for some means of gaining a sense of wholeness and harmony, a sense that the inner life and the outer can be attuned".⁴⁷

The English visitors meet at Pension Bertolini in Florence. They carry their conventionality thither. But, by and by, the protagonists get transfigured by the warmth and the 'views' Florence offers. Bedient says that in *A Room with a View*, Nature and Truth are in perfect accord. In *Where Angels Fear to Tread* their relation is upset by the chains of a third ideal, that of character. The fulness of humanity is broken up, as by a prism, into individuals who manage to be only its partial

References to *A Room With a View* (1908) are to the Penguin Books Edition, 1958.

46 E. M. Forster: *Goldsworthy Lowes Dickinson*, London: Edward Arnold and Co., 1934, p. 216.

47 J. S. Martin, *E. M. Forster: The Endless Journey*. Cambridge: Cambridge Univ., Press, 1976, pp. 89-90.

representatives".⁴⁸ While love of the body fails in the first novel, it is fulfilled in the second. Forster and D. H. Lawrence alike see Italy as the 'anti-type of England.' Italy constitutes for Forster an invitation to full humanity. In these Italian novels, Italy simply exercises a charm on the 'airless English soul.'

While England is symbolised by rooms and reason, Italy stands for views, love and emotionality. The chief characters in the *Room*—old Mr Emerson and his son, George, always remain connected with Italy in the reader's mind. Paganism is the main issue of both the Italian novels. The Italy of the two novels is a perpetuation of the Renaissance tradition. Forster seeks for the Englishmen in their own country the same kind of 'connected' life that they had found in Italy and so his heroes return to England to fulfil their mission in life.

This Italian comedy of Forster, as his first one, runs on the same theme of fusion of conventionality with the hidden life of nature and of the spirit on an alien land. "The first half, 'almost the first piece of fiction', Forster attempted, recalls the manner of *Angels*, with its bold confrontations of comedy and prophecy, pharisees and poets, Sawston and Italy",⁴⁹ Here the people coming from England are divided into two groups—the first are those fired by emotion and passion and in this category are the Emersons. The second consists of the heroine of the novel, Lucy Honeychurch and her hard-hearted cousin and chaperon, Miss Charlotte Bartlett. The other minor characters like Miss Eleanor Lavish, the novelist and the two clergymen, Mr Beebe and Mr Eager are characterized by placidity, convention, narrow morality but sound reason. In Forster's terminology, they are the people of 'undeveloped hearts' but 'well-developed bodies and fairly-developed minds.' Lucy, like Caroline Abbott of the second half of the *Angels* is an exception and is among the 'saved.' She 'expands' in the latter half, and particularly towards the end of the novel, into a full-blooded character, accepting passion meaning George Emerson. Even her cousin, Miss Bartlett, comes

48 Calvin Bedient: *Architects of the Self*, Berkeley: Univ. of California Press, 1972, p. 194.

49 Wilfred Stone: *The Cave and the Mountain—A Study of E. M. Forster*. Stanford. Stanford Univ. Press 1965. p. 217

out of her rigid conventionality and helps Lucy to find her 'heart' and her man.

Mr Emerson, who is among the guardian-angel-figures of Forster chiefly provides Lucy the heaven for such a connection by campaigning for the 'holiness of heart's desire' and for the necessity of responding to the dictates of heart. Slowly but steadily, she changes to the line of the finest romantic heroines of the Shakesperean tradition not so much by the display of her emotions but by disguising them in her music, the love of nature and the 'views' around. Wilfred Stone traces the areas of conflict in the novel and says that Forster sought to interlink these diversities—

Medieval vs. classical, ascetic vs. pagan, and Gothic vs. Greek—these are some of the important sets of contrasts that created the "rhythm" of the novel along with truth vs. lies, light vs. darkness, and views vs. rooms. These are the symbolic antitheses that make up the book's tapestry of interwoven themes.⁵⁰

By liberating the women characters from the Victorian 'shackles' in this novel, Forster turns a new chapter in the literature of his period and ushers in a fresh sense of awakening whereby Lucy, the liberated woman, connects with love and life. His first Italian novel also points to the ideal of liberation of women in the society but shows how it leads to disaster in the end. Here not only his women bear the torch of liberation but show how they can steer clear to the goal of fulfilment. They are treated with grace and wit and his characteristic irony is woven into the texture of this exquisite comedy. There is the usual conflict between truth and falsehood, art and artifice in the broad outlook of 'rooms' and 'views.' Italy, through her landscape and life-spirit, defeats the conventionality of the English visitors and their false values and symbolically connects them to the ideal of living true to one's own desires of the body and the soul. It has a chastening effect on them. If violence is introduced again in this novel, it is to open up the channel of the stream of life even as blood is a symbol of life-giving spirit. Here again the beauty and the poetry of life come vividly alive in the streaming Arno with the blood-stained photos of Botticelli's Birth of Venus. The death of an Italian in the

⁵⁰ Ibid., p. 226.

street brawl gives rise to the birth of a new passion in Lucy with the understanding that the scene has brought to her. George Emerson comes nearer to Gino of the *Angels* and similarly Cecil to Philip, Lucy to Caroline and Charlotte to Harriet. There is a fulfilment in love of the body here corresponding to the divine love depicted in Giotto's painting.

The *Room* is Forster's only novel which is marked by the fulfilment of heterosexual love, though it is a path of obstacles that the love treads. John Beer observes that "this novel is usually read as a light romance employing the conventional symbols of out-doors against indoors, life against anti-life".⁵¹ But, Crews holds that this novel achieves Forster's ideal of 'connection' more effectively than the other Italian novel. He says,

If *A Room with a View* is more comic in plot than *Where Angels Fear to Tread* it is quite equivalent in theme and more obviously connected to Forster's serious philosophy. George Emerson, the hero, has a 'view' in the sense that he is concerned with man's apparent tininess and isolation in the universe, and Lucy Honeychurch, the heroine ratifies George's view when she decides to marry him instead of Cecil.⁵²

The early feeling of Lucy that the approach of such unconventional tourists like the Emersons does not stop with rooms and views, but goes to something quite different, is the keynote of the novel. As she rightly thinks, unconventionality has the power of extending the primary social contact of people into solidified personal relations which are the be all and end all of human life for Forster. Mr Beebe, contrary to his nature, presents the true position of old Emerson before Miss Bartlett and Lucy and says, "he has rooms he does not value, and he thinks you would value them".⁵³ Mr Emerson has full view of the 'views.' His concern is for such inartistic English tourists as Miss Bartlett and aesthetes like Lucy Honeychurch. His endeavour fructifies in respect of Lucy, in spite of Miss Bartlett.

51 John B. Beer: *The Achievement of E. M. Forster*. London: Chatto and Windus, 1962 p. 65.

52 F. C. Crews, *E. M. Forster: The Perils of Humanism*. Diss., Princeton. Princeton Univ., Press, 1962, p. 81.

53. E. M. Forster: *The Room*, p. 13.

The credit for the early 'connection' when Lucy and her chaperon accept the south rooms of the Emersons, partly goes to Mr Beebe and wholly to Mr. Emerson. Miss Bartlett 'protects' Lucy with the utmost scrupulosity and gives her 'the sensation of a fog' restricting her freedom of thought and action. All the same, Lucy gets access to the beauties of nature through the south room at the Pension exchanged with Mr. Emerson. She sees the lights dancing in the Arno, the cypresses of San Miniato and the foothills of Apennines, black against the rising moon. She throws open the windows while Miss Bartlett closes them. Thus, Lucy connects herself with nature while her cousin does not.

As 'political diatribes' do not allow the view of nature and architecture of Florence, Lucy and Miss Lavish lose their way to Santa Croce and get separated from each other, while discussing politics. The separation of Miss Lavish from Lucy works up to her 'connection' with the Emersons whom she encounters at the church. Lucy's depression at the separation disappears when she begins to appreciate the frescoes by Giotto and their tactile values.

Mr. Emerson says to Lucy, "... I do believe in those who make their fellow-creatures happy".⁵⁴ Just at that time, a little boy was being nursed when he had stumbled on the tomb-stone. Love and compassion can make fellow human beings happy. Lucy no longer despises the Emersons as she is in a chastened mood. She determines to be gracious to them and if possible to erase Miss Bartlett's civility by some gracious reference to the pleasant rooms which the Emersons exchange by their north rooms without any 'view.' With the loss of 'Baedeker' and the distance of Miss Bartlett and Miss Lavish, who are obstructions to Lucy's seeing the natural view of life in its fulness, she tries to get a steady and whole view of life and keep herself open-minded to understand the importance of connecting the 'prose' and the 'passion' of life. Mr Emerson is instrumental in her transfiguration.

George says that one can be kind to people if one loves them which is the case with Mr. Emerson. The tastes of Lucy and George agree and they both look at Giotto-fresco

54. Ibid., p. 26.

Mr. Emerson's sermon on love to Lucy has the direct and the desired effect. He says, "pull out from the depths those thoughts that you do not understand, and spread them out in the sunlight and know the meaning of them. By understanding George you may learn to understand yourself. It will be good for both of you".⁵⁵ He sets Lucy thinking. He further tells her,

"We know that we come from the winds and that we shall return to them; that all life is perhaps a knot, a tangle, a blemish in the eternal smoothness... Let us rather love one another, and work and rejoice. I don't believe in this world sorrow."⁵⁶

Lucy falls for the spell of the words and agrees with what Mr. Emerson says. Further Mr Emerson cuts the 'Gordian knot' of love directly and says, "then make my boy think like us. Make him realize that by the side of the everlasting why there is a Yes—a transitory Yes if you like, but a Yes".⁵⁷ The connection wrought by Mr Emerson's words to Lucy go ineffective when she changes at the sight of Miss Bartlett and makes a parting remark that Santa Croce is a wonderful church, which means that celibacy and not married happiness ought to be the ideal of people.

In music, even the ordinary person reaches the empyrean without effort. Music symbolically connects when Lucy resorts to it finding daily life rather chaotic. She enters a more solid and certain world when she opens the piano—through some sonatas of Beethoven. She realizes her desire by the mere feel of the notes. Mr Beebe says that, "If Miss Honeychurch ever takes to live as she plays, it will be very exciting....".⁵⁸ The impact of music on the conventionalists, Miss Bartlett and Miss Lavish is quite adverse. They go to visit Tore del Gallo, but "on another day, when the whole world was singing and the air ran into the mouth like wine, she (Miss Bartlett) would refuse to stir from the drawing-room....".⁵⁹ Miss Lavish takes to

55. Ibid., p. 32.

56. Ibid.

57. Ibid.

58. Ibid., p. 36.

59. Ibid., p. 37.

writing a novel on modern Italy, when she could not stand the passion of life. Obviously, these ladies connect with the 'rooms', closed as their minds are for artistic views.

Miss Alan, who is among the Pensioners, connects when she says, "I cannot help thinking that there is something to admire in everyone, even if you do not approve of them".⁶⁰ Though what she says is about Miss Lavish, it equally applies to others and Forster seems to hold the same view. He comments that "a delicate pathos perfumed her disconnected remarks, giving them unexpected beauty, just as in the decaying autumn woods, there sometimes rise odours reminiscent of spring".⁶¹

In her admiration of the natural view, Lucy thinks the Emerson's nice, unlike the other English tourists who represent sham values. But Mr. Beebe unintentionally brings about the meeting of Lucy and George by arranging the Fiesole expedition. Consequently, George makes advances and kisses her. Beebe also believes in providing people with happy memories. The agents who are for disproportion and disintegration unconsciously become instruments of 'connection' in Forsterian fiction. The influence of Italy is partly responsible for Beebe to expose the English tourists to the 'views' of landscape at Fiesole. He also rightly thinks that Lucy's desire to see the sights of Italy and go alone into the fold of nature is due to too much of Beethoven.

Lucy prefers unconventionality in transgressing the restrictions that her cousin, Miss Bartlett, wants to impose on her. Miss Bartlett, who is medieval in her outlook of life does not consider that a woman too gets desires springing up in her heart and can poetically react to the vast panorama and that it is not the monopoly of man. Lucy has marked the kingdom of this world, its wealth and beauty - and does not want to reconcile herself to the idea of men stealing the whole beauty and happiness of life. Here we see the 'New Woman' in Lucy, the woman of the Renaissance.

Lucy's taste of artistic beauty is seen in her choice of a photograph of Botticelli's Birth of Venus and some other Italian

60. Ibid., p. 40.

61. Ibid.

frescoes which she purchases from Alinari's shop in Florence. She wants to come across the beautiful things of the world and so enters the Piazza Signoria. The superb view of the palace tower that looks like a pillar of gold throbbing in the tranquil sky casts her a spell of the beauty of Florence and she gets transfigured. In the brawl between two Italians that takes place near the Loggia and the death of one of them, Lucy gets intimations of the message of love. The bloodshed and the death seem to shake open the gates of love for her but she does not go in. John Colmer observes that,

"The spilling of blood appears to be specially connected with initiation into reality for Forster."⁶²

The untold message of the dying Italian with 'a stream of red' in his mouth has more symbolic significance than Lucy could connect. The streaming blood finds its liberation unhindered and the blood in Lucy which symbolizes the passion of life also should find freedom from the fetters of conventionality, especially when she comes in carnal contact with George.

The Loggia scene enables Lucy to know her heart further after the initial lessons of Mr. Emerson earlier in the direction. She faints at the sight of the stabbing and finds herself in the arms of George. The thought occurs to her "... that she as well as the dying man, had crossed some spiritual boundary".⁶³ While it is the boundary of conventionality in her case, it is the miserable world, for the dead Italian, and they both enter a higher realm. In the quaint Italian way, the murderer tries to kiss the murdered and gives himself up to the police. Horror of blood and overwhelming passion mingle in the scene. George throws the photographs into the stream (Arno) and they are covered with blood. They go on the stream and "the river swirled under the bridge."⁶⁴ and the stream with the photos goes to the sea. The incident provides the motive force for Lucy to live and love and George says that he wants to live. "Leaning her elbows on the

62. John Colmer, *E. M. : Forster — The Personal Voice* London Routledge and Kegan Paul, 1975, p. 46.

63. E. M. Forster. *The Room*, P. 49.

64. *Ibid.*, p. 50.

parapet, she contemplated the River Arno, whose roar was suggesting some unexpected melody to her ears".⁶⁵ For Lucy, the photos appear to be floating into the sea as the rose of flame from the burning paper-ball of Stephen in the *Journey*.

The Fiesole expedition bridges the barriers of life further and brings the lovers—George and Lucy closer to each other as rain closes the parched and cracked earth. Phaethon, the carriage driver, picks up his Persephone on the way. The party consists of the Emersons, Lucy and Charlotte, Beebe and Eager and Miss Eleanor Lavish, and they are all driven out in two carriages. The love-making scenes of Phaethon and Persephone are suggestive of 'spring in life' that Mr. Emerson advocates and serve the purpose of breaking the moral and conventional barriers for Lucy and George to pick up the threads and go ahead. Mr. Eager in his characteristic way objects to the open scene of love-making for he has in his mind the 'rooms' and not the 'views' due to his parched emotions. Mr. Emerson, a Lawrentian in spirit, observes that it is a glorious thing to be driven by lovers and quotes the Italian poet Lorenzo's line: "Don't go fighting against the spring".⁶⁶ He asks further: "Do you suppose there's any difference between spring in nature and spring in man. But there we go, praising the one and condemning the other as improper, ashamed that the same laws work eternally through both".⁶⁷

Torre del Gallo of Florence connects in the larger frame work of Italy. "But each time that she (Lucy) avoided George it became more imperative that she should avoid him again"⁶⁸ implying that their meeting is guided by some invisible force."..... Celestial irony, working through her cousin and two clergymen did not suffer her to leave Florence till she had made this expedition with him through the hills⁶⁹." In the Fiesole drive Mr. Eager, the snobbish parson, succeeds in separating the lovers, Phaethon and his Persephone on the carriage. But, for

65. Ibid., p. 51.

66. E. M. Forster, *The Room*. p. 70.

67. Ibid., p. 71.

68. Ibid., p. 66.

69. Ibid.

Mr. Emerson it is a sacrilege to separate them. He says that love comes from the soul. In his plea for the love of the body, he is Lawrentian to the core and also reflects the views of his creator. The punctilious Mr. Eager corrects Mr. Emerson's quotation of the Italian poet, Lorenzo: "Don't go fighting against the spring" as "war not with the May."⁷⁰

As in the other Italian novel, here also the Italians are gifted with an instinctive knowledge of people around, for they themselves act on instinct and not on reason. The Italian driver, Phaethon, conducts Lucy, where perhaps she secretly wills to go. She does not like the dry company of the two spinsters — Miss Lavish and Miss Bartlett. In that landscape beauty of the hills at Fiesole, "any one can find places, but finding of people is a gift from God"⁷¹. Phaethon picks her some great blue violets and she thanks him with real pleasure. "In the company of this common man, the world was beautiful and direct. For the first time, she felt the influence of spring"⁷², as Adela sees the power of beauty in the impersonal punkhawallah, in the *Passage*. Lucy is happy to be led by the driver as earlier when she was driven to Fiesole. This time it is not the profusion of the violets but the people that matter more for her. She rejoices at every step in her escape from dullness. Thus, the Italian driver symbolically connects Lucy on the one hand with the bounty of nature, and on the other, with the beauty and the springs of love in nature, through the contact of man.

As Lucy gets engrossed in the charms of Nature, she doesn't hear Mr. Eager's call. The Italian wantonly ignores it and it is remarkable that Lucy becomes dumb when she is led astray from the clergymen. The view that forms in the river, the golden plain and the hills, casts a great spell on her. At that moment the ground gives way, as if to bring together the lovers that are troubled by scruples. Nature conspires with George, the aspirant lover to bear him the fruits of his natural desire. He sees the radiant joy in her face and the flowers beat against her dress in blue waves, he steps quickly forward and kisses Lucy. In the

70. Ibid., p. 71.

71. Ibid., p. 74.

72. Ibid.

profound description of romance of nature and the brief romance of man under her influence, Forster comes closest to the Romantics and even excels them. There is a supreme felicity and a compelling force in his description of the situation. Nature produces the desired effect also on Lucy. Nature in league with man who connects with her is often the source of the Forsterian concept of proportion and resolution. The life outside the heart of nature, according to Forster, is a constant reminder of its greyness and man does not achieve the awakening of his soul unless he comes in contact wholly with Nature. The civilization, according to the Public School English standards, which Miss Bartlett represents, opposes this harmony between nature and man and that is why she "...stood brown against the view."⁷³ Otherwise, the expedition throws open the gates of love and passion for Lucy and if she does not enter, and use the symbolic moment, it is characteristic of the English middle-class morality and her own warped mind.

Miss Bartlett deliberately misleads Lucy, saying that George might have had several 'exploits' misinterpreting his earlier remarks to Miss Alan that liking one person is an extra reason for liking another. Lucy's great folly is to keep herself completely under her cousin's power. As Bartlett kneels to pack things to leave for Rome, she feels pain in her back and the discomfort of the candle-light. Lucy catches her in her emotional impulse and thinks that "...the candle would burn better, the packing go easier, the world be happier, if she could give and receive some human love".⁷⁴ Hence, human love, as in the first novel, is central to this also and it is the lack of it that creates separations and divisions in the society and leads to disaster everywhere. Bartlett says, "'I have been a failure', ... as she struggled with the straps of Lucy's trunk instead of strapping her own."⁷⁵ She fails to make Lucy happy, fails really to understand her feelings and symbolically it is a struggle trying to understand her as it is to fasten the straps of her trunk.

Life is like 'a dome of many-coloured glass' and at Windy Corner only Lucy's brother Freddy sees it so, as he mixes play

73. Ibid., p. 75.

74. Ibid., p. 84.

75. Ibid., p. 85.

life. Lucy's mother, Mrs. Honeychurch, though of generous
 ire and genial temper, does not see such a view of life.
 sees the social affluence of people like Cecil as the best
 section to recommend for Lucy. About Cecil Vyse, she says
 ".....he's well connected....."⁷⁶. But Forster says her
 betrays dissatisfaction. Even as the composition of her
 er to Cecil's mother, Mrs. Vyse goes through many drafts,
 arsals, doubts and so on, it is a clear indication of how
 proposal of marriage between Lucy and Cecil is to progress.
 il is a city-bred moralist. He does not fill the role of a
 l to George in love for Lucy, for his handicap is his lack
 sexuality and emotional connection in matters of love. His
 e is in the room, preferably a drawing-room with no view and
 y, his fiancée, also connects so with him. Philip of the first
 el comes nearer to Cecil but while the former develops later,
 latter remains undeveloped throughout in heart and soul. He
 s not wish to play tennis, lest playing should guide his instinct
 play into the hands of love. He has no ear for music—real
 higher. This prude refuses to combine the two sides of life.
 ster characterises him as medieval while George is Greek.
 s and Pallas Athene are unknown to him. His reasoned
 roach to Lucy in his love for her makes her tiresome and she
 ws him against his intellectual background and withdraws herself
 n loving. Meredith's comic idea seems to be the basis for
 ster's treatment of Cecil Vyse.

Cecil "resembled those fastidious saints who guard the portals
 a French Cathedral he remained in the grip of a certain
 il whom the modern world knows as self-consciousness, and
 om the medieval with dimmer vision, worshipped as asceticism.
 Gothic statue implies celibacy, just as a Greek statue implies
 ition..."⁷⁷ Cecil has not crossed the barriers of intellect and
 is unthinkable for him to enter the gates of passion which is
 guiding spirit of love. When he says to Mrs Honeychurch that
 hopes to make Lucy happy, he shifts his eyes to the ceiling,
 aning that he is not really sure of it, for there is no passion
 his desire and the words come from the tongue and not from
 heart. Even to tell his mother of his and Lucy's mutual
 ent to be married, he chooses the drawing-room, where there

Ibid., p. 91.

Ibid., p. 93.

is no view. Lucy, he knows, would open her heart in the full view of the objects of nature. She became "...gaunt with travel. But Italy worked some marvel in her. It gave her light... (but Cecil thought) it gave her shadow".⁷⁸ To him, she is like a woman of Leonardo da Vinci's. For Cecil's reticent attitude, the bold thrust of Lucy, the tourist in Rome, comes as a shock. He passes not to passion but to 'a profound uneasiness.'

Lucy's rejection of Cecil twice doesn't touch him and he seeks Mrs Honeychurch's support to win her in his third attempt. He is not moved by feeling of love but by the thought to improve and refine her. He has no idea of Cissie and Albert Villas in the neighbourhood of Winky Corner for he never bothered about the outside views. He does not even remember the difference between a Parish Council and Local Government Board. He has no profession except to live on decadent values. He shies away from radiant and robust people like Freddy and George. His is a muddled and 'disconnected' character. As against George's spontaneous kissing Lucy in the full view of violets at Fiesole, Cecil seeks her permission to kiss her. When the permission is granted, his pincenez—the connection between civilization and man, flattens and obstructs the attempt as his morality and conventionality do. Forster says, "passion should believe itself irresistible. It should forget civility and consideration and all the other curses of a refined nature. Above all, it should never ask for leave where there is a right of way".⁷⁹ After that, when Cecil waits for Lucy to fathom her inmost thoughts, she speaks of Mr. Emerson and it shows how she connects the moment.

Italy doesn't inspire Cecil and his concept of art grossly differs from that of George. His aesthetic value of love impedes his understanding of the importance of personal relations and loving affection. His priggishness and narrow Victorian attitude comes in his way of thinking that equality of sex and individual freedom for women are the premia for successful marital relations. Lucy's experience at Loggia earlier helps her to distinguish between the 'mind' and the 'heart' and she rejects the 'Gothic statue' and breaks her engagement finally to be persuaded to accept George. Her awareness comes to surface when she plays

78. Ibid., p. 95.

79. Ibid., p. 116.

on the piano. Music is the ventilation to the stuffiness of life and the light that drives away the forces of darkness. Beer says that in "*A Room with a view*, the musical element of the novel was constantly related to the natural imagery".⁸⁰

Mr. Beebe does not see the point that "... She (Lucy) should play so wonderfully. and live so quietly".⁸¹ He thinks that she ought to connect music and life, and hopes that with that the water-tight compartments in her will break down. He rightly holds that she was not wonderful in Florence and that is why she failed to connect the 'inner' and the 'outer' life there. She finds the 'wings' and means to use them in music and not in life. Mr. Beebe's metaphorical description to Cecil of Miss Honeychurch as a kite, and Miss Bartlett holding the string and then the string-breaking has a symbolic connection, as Lucy breaks the fences laid by Miss Bartlett in Florence and walks into the nature to have the feel of love in contact with George. But when Cecil comments that "it (string) has broken now..."⁸² it implies that he anticipates the breaking of the slender string that brings him and Lucy together. Though Cecil is young in age he is old in spirit and so for him neither the engagement nor the expected wedding gives a sense of thrill.

Cecil is unable to connect his engagement with the strange power that is associated with heart. Forster says, "the chief parallel—to compare one great [thing with another — is the power over us of a temple of some alien creed. Standing outside, we deride or oppose it, or at the most feel sentimental. Inside, though the saints and gods are not ours, we become true believers, in case any true believer should be present".⁸³ He advocates the importance for the lovers to go inside the 'temple' and become true believers. But Cecil dare not enter even the portals let alone the 'temple' and so Freddy's mocking him as fiasco for fiancé is appropriate.

Lucy and Cecil attend a tea-party and Lucy's cup of coffee gets upset over her 'figured silk', a sign of the impending upsetting

80. J. B. Beer : *The Achievement of E. M. Forster*, London : Chatto and Windus, 1962, p. 123.

81. Ibid., p. 99.

82. Ibid., p. 100.

83. Ibid., pp. 101-102.

of their engagement as is the case with Adela Quested in the *Passage* at Fielding's tea-party, which strikes a discordant note of the coming disaster in the Marabar caves. Lucy refers to the fences of Cecil, saying that he has the romance of the 'Inglese Ittalianato'. Cecil shows his incomplete manhood in another instance also, when he says to Sir Otway of Summer Street to turn out Miss Flack from his house. He lacks the human element so essential for love. Lucy's connecting him with a drawing-room without any view and the open air is agreeable to Cecil. While Italy warmed up the view of life in Lucy, in Cecil it led to irritation. "A rebel she was,...who desired, not a wider dwelling-room, but equality beside the man she loved. For Italy was offering her the most priceless of all possessions — her own soul".⁸⁴

As in the other novels of Forster, in this also, the people who fail to connect the 'prose' and the 'passion' of life do not believe in the 'holiness of heart's affection' and the purity of the love of body, unawares become instrumental in bringing together the lovers who 'connect' profoundly. It is not a mere coincidence that Cecil meets George at the National Gallery earlier and that meeting leads to a series of connections and to the ultimate union of George and Lucy. Though George later attributes his meeting Miss Lavish and Cecil to fate, Mr. Beebe rightly connects it to Italy. Ironically, Cecil brings the Emersons to the Windy Corner and thereby George comes physically closer to Lucy. On Cecil's advice, Sir Otway accepts the Emersons as his tenants at Clissle Villa as against Lucy's proposal for the Miss Alans. Cecil derives malicious pleasure in thwarting people (here Lucy), but it turns to be an uninvited advantage to her as much as to George. George and violets are strangely connected and violets filled in the vases in the rooms he takes at Clissle Villa, welcome him. Mr. Beebe says, "I always connect those Florentine Emersons with violets,"⁸⁵ so also does the reader.

Though not through emotion and passion, through socialistic democracy, Cecil means to bring about a 'connection' when he says, "the classes ought to mix ... there ought to be intermarriage

84. *Ibid.*, p. 118.

85. *Ibid.* p. 122.

... ” ⁸⁶ ironically it implies that George of the lower class ought to be accepted by Lucy of the upper middle class. Forster does believe in classless social intercourse. Cecil Vyse is guided by ‘the interests of Comic Muse and of Truth’ when he brings the Emersons into the close neighbourhood of Windy Corner. “The Comic Muse, though able to look after her own interests, did not disdain the assistance of Mr. Vyse”. ⁸⁷

Lucy resolves to keep the Fiesole episode a secret from the Windy Corner. She snubs her cousin, Miss Bartlett when she accuses the younger Emerson, and goes so far as to say that ‘they are respectable. She doesn’t oblige Cecil when he requests her to play Beethoven at his London flat. She plays Schumann instead as the place and the man do not connect with the enchantment that Beethoven offers.

Mr. Emerson says to Mr. Beebe, when George and Freddy meet and greet each other, that “the Garden of Eden, ... which you place in the past, is really yet to come. We shall enter it when we no longer despise our bodies”. ⁸⁸ He means this to be conveyed to Lucy through her brother. Freddy asks George for a bath in the pond. Mr. Emerson supports the idea for he believes ‘in a return to nature once’ unlike Mr. Beebe. He asserts that one can return to nature only when one has been with her and holds that such a communion with nature is not possible until they are comrades. In the glorious scene of the pine-woods in the country, hearing the fair wind ‘blowing the bracken and the trees’, the three bathers—George, Freddy and Mr. Beebe come to be associated with the ‘view’. In the bathing scene, Mr. Beebe’s joining the other two is to be entirely attributed to the overwhelming influence of nature and the call of water.

Such forces of nature as “water, sky, evergreens, wind—these things not even the seasons can touch, and surely they lie beyond the intrusion of man”. ⁸⁹ The water of the pool in which the three gentlemen splash and play ‘after the fashion of the nymphs in *Götterdämmerung*’ transform them. Water cool and

86. Ibid., p. 125.

87. Ibid., p. 126.

88. Ibid., p. 134.

89. Ibid., p. 138.

clean their bodies and sunshine dry them, while water and light combined rouse their spirit. The bathers discover the power of nature in the pond. They encounter Lucy, Mrs. Honeychurch and Cecil, while returning from the pond in a semi-naked condition. It is at that sight of George, radiant with blooming prime, bare-breasted that Mr. Beebe perhaps falls in love with him. It also reinforces his resolve not to let Lucy marry George later. This homosexual love on the part of Mr Beebe diminishes his personality further and he finds himself doubly condemned, for he neither advocates natural love nor is his abnormal urge satisfied. But he tries to separate people in love. The pond episode adds another angle to the comedy in that it transiently connects them to see the whole view of life through the play. They play soccer with Freddy's bundle of clothes and they fly in all directions. The scene is Lawrentian in spirit and tone. This also reminds one of the Opera scene of the *Angels* where members in the audience throw a billet-doux at Lucia and she throws it back at them. The only difference is that such a frolic episode is natural in Italy but is not looked upon so in convention-bound and conservative England.

The water image in this novel as in the others of Forster signifies the continuity of life-spirit. It harmoniously combines the effects of sight and sound and presents a symphony in terms of "rhythm" In *Howards End*, Forster gives full expression to his idea of music as an effective link in the lives of people who come under its influence. The water in the Arno, the view of which is thrown open to Lucy and the water in the pond in the outskirts of Windy Corner combine the external influence of nature and the internal sensibility of love and emotion and bring Lucy and George together ultimately to be united body and soul.

Cecil is not touched in spirit and so he takes upon him to protect and divert the ladies. It is a vice for Cecil to greet such a man as George in his naked condition. His surname itself is Vyse but it sounds 'vice' as he looks upon the objects shaping forth in nature as such always considering himself to be wise. The mention of bath earlier by George to Miss Bartlett makes her feel uneasy but Lucy delights secretly and Beebe openly at the Pension Bertolini. Hence, the bathing scene becomes a source of delight, though they deny it because of their moral reserve. The splendour and glory of the pool remains transient for.

On the morrow the pool had shrunk to its old size and lost its glory. It had been a call to the blood and to the relaxed will, a passing benediction whose influence did not pass, a holiness, a spell, a momentary chalice for youth.⁹⁰

As a biblical motif, the cup of happiness is offered to the bathers and it is through such an agency as nature that the glory of life comes alive for people who 'connect.' If the pond has lost its glory the next day, it is characteristic of man's drifting away from nature.

Lucy gets into trouble having mentioned Miss Bartlett's letter to her mother in 'the course of their conversation over dinner. The 'goblins' return to her over the memory of George's kiss on the Fiesole mountain as they do in respect of Helen in the midst of Beethoven in *Howards End*. But at the Rectory, she really wishes to be near George for his voice moves her deeply. We connect it to her love for George, perhaps without her knowledge. Forster comments that

"Life is easy to chronicle, but bewildering to practise and we welcome 'nerves' or any other shibboleth that will cloak our personal desire. She loved Cecil, George made her nervous..."⁹¹

but we know the reverse of the phrases is true.

Miss Bartlett asks Lucy whether she told Cecil about George. She thinks George a cad and tries to prevail upon Lucy not to trust him to keep the secret. Lucy, however, presents a better image of George to her to purchase her silence over the Italian affair. She also asks George when she calls on the Emersons along with her mother not to leave Cissie Villa. The remark goes beyond its literal meaning. George says, watching the sunlight flash on the panels of the passing carriages that there is a certain amount of kindness in the world just as there is a certain amount of light in love.

Lucy's spirits leap up as if she had sighted the ramparts of heaven partly due to George's acceptance to play tennis and partly because old Emerson was not told of the Fiesole escapade.

90. *Ibid.*, p. 141.

91. *Ibid.*, P. 151.

All the way home, she hears a harmonious tune in the horse's hoofs. But Cecil conceives only the feudal sort of relationship with the Emersons and so he calls them his 'protéges.' He has no glimpse of the comradeship for which the girl's soul yearns. For the second time, Lucy declines and puts away the instrument when Cecil requests her to play Parsifal. Fearing that she had offended Cecil, she turns quickly round, but sees George there. All along, she has not treated George after his deserts. She opens the piano immediately and concedes to Cecil's request to play Parsifal — obviously she connects George with music. Miss Bartlett even plainly says that Lucy plays the music for George⁹²

Cecil does not stand up to sport. When George says he is not bad at tennis, Cecil tells Freddy that he will not play. It was then that Lucy gets the feeling of aversion for Cecil. She comes forward on her mother's suggestion to play. Tennis connects even more than music as it becomes the medium for bringing lovers physically very close to each other. George plays to win in the sun which had begun to decline but was shining in Lucy's eyes. The world looks beautiful. "The hills stood out above its radiance, as Fiesole stands above the Tuscan Plain and the South Downs. if one chose, were the mountains of Carrara".⁹³ England then makes Lucy forget Italy. But Cecil once again 'thwarted exaltation' by reading the novel — "Under a Loggia" of Miss Lavish aloud. It is about the love story of George and Lucy in Florence without being named so. While Lucy asks Cecil to read away, she entreats George to pleasantries. She even pays him a compliment — 'a splendid player.' She had the light to see George play and George had her before him. George needs the light of Lucy to know his own ability at play and when Forster says in *Howards End* that "man is for war, woman for the recreation of the warrior..."⁹⁴ it holds good here also.

When Lucy asks George's opinion about the view of Windy Corner he gives her his father's version: "...that there is only one perfect view — the view of the sky straight over our heads, and that all these views on earth are but bungled copies of it"⁹⁴

92. Ibid., p. 166.

93. E. M. Forster: *Howards End*, Penguin Books, 1963, p. 242.

94. *The Room*. P. 169.

echoing Plato and striking the metaphysical note. For George, only distance and air matter in the views. Lucy admits her liking for his father's idea but she really enjoys the ideas coming from George. George properly analyses "...that men fall into two classes—those who forget views and those who remember them, even in small rooms".⁹⁵ Cecil doesn't belong to either category. He gets only an absurd view from the account in Miss Lavish's book. The line in the book, "he simply enfolded her in his manly arms,"⁹⁶ sticks like a choke for Cecil, and he reads it aloud to see Lucy's reaction. As chance would have it, he once again provides another opportunity to Lucy and George to further their love by going back from the tea-room to fetch the book he forgot. George kisses Lucy for the second time. Though happy, Lucy repels George's gesture. Chance and 'spring in man' connect such incidents with the desired effect. Lucy frequently reverts to her English morality and conventionality in spite of her advancement in the lessons of nature and thus she fails to connect at times, like Miss Caroline Abbott of the *Angels*.

Lucy, with the help of Miss Bartlett stifles — "Love felt and returned, love which our bodies exact and our hearts have transfigured, love which is the most real thing that we shall ever meet..."⁹⁷ The contest lies between the real and the pretended. Lucy's first aim is to defeat her true self. The memory of the views fades and she tampers with the truth. She goes back to her 'old shibboleth of nerves.' She pretends total estrangement for George imagining him abominable. "The armour of falsehood is subtly wrought out of darkness, and hides a man not only from others, but from his own soul".⁹⁸ She spurns George. She fails to connect once again. It is only when Freddy addresses George as good man and at the benign sight of George himself that Lucy recovers her sense of understanding and thinks that the Emersons are fine people. George renders her vision articulate by his passionate declaration:

You cannot live with Vyse. He's only for an acquaintance. He is for society and cultivated talk. He should know no one intimately, least of all a woman...playing tricks on people

95. Ibid.

96. Ibid., p. 171.

97. Ibid., p. 172.

98. Ibid.

on the most sacred form of life that he can find....He daren't let a woman decide.⁹⁹

He affirms that he kissed her because he wanted to wake her up. Further, he asserts that his 'connection' with her is real and not symbolic, thereby revealing the truth of life to Lucy. He connects love with the beauties of Nature — Water and sunlight unlike Cecil who views it in terms of books in a drawing-room.

Lucy lies to George that she loves Vyse—but her words are in interrogation and not in affirmation. For George love and youth matter. Lucy behaves unkindly to George.

Some emotion -- pity, terror, love, but the emotion was strong — seized her, and she was aware of autumn the evening brought her odours of decay, the more pathetic because they were reminiscent of spring.¹⁰⁰

Youth and love matter but she pretends as if they don't. The falsehood which Lucy acts distresses her whether she knows it or not. Nature also symbolizes it implying a pathetic fallacy. "A leaf violently agitated, danced past her, while other leaves lay motionless. That the earth was hastening to re-enter darkness, and the shadows of those trees to creep over Windy Corner".¹⁰¹ But Freddy who has light within sees light enough for another set as he connects it with George and Lucy and his heart is filled with sport. Lucy breaks her engagement with Cecil unable to stand his words, that he is good for books and nothing else.

In her realization of the truth, she sees only half truth and that too not clearly. Tennis of course, brings clarity of things to her. When Cecil opens the window, Lucy sees only a slit of darkness and that explains her position. After Lucy breaks the engagement, Cecil seems to desire her more. He looks up at her and not through her. "From a Leonardo, she had become a living woman, with mysteries and forces of her own, with qualities that even eluded art".¹⁰² Then he burst forth with 'genuine

99. Ibid., p. 177.

100. Ibid., p. 179.

101. Ibid.

102. Ibid., p. 185.

devotion' — "But I love you, and I did think you loved me!"¹⁰³ It is thus in his rejection and not acceptance that Cecil sees the value of love. Ironically enough, Cecil appears wonderful in his pathetic condition. George is her inspirer and she uses his words against Cecil. "... You're the sort who can't know anyone intimately".¹⁰⁴ It is the lack of intimacy in personal relations that makes Forster's characters fail to 'connect.' Lucy desires to face the truth and not get it second-hand through Cecil. He doesn't know how to use beautiful things and wraps himself up in art, books and music and tries to wrap her up in them. She affirms, "I won't be stifled, not by the most glorious music, for people are more glorious and you hide them from me".¹⁰⁵ Cecil meekly accepts her charge and says, "it is a revelation."¹⁰⁶ It is an indirect compliment to George for he showed to Lucy what she truly was.

Lucy owes her new thoughts and new voice that Cecil attributes to her, to George. This is an ironical connection. She does not admit the truth of Cecil's remark, and lies to him also. She is overwhelmed by her sense of guilt. She says to Cecil, "if you think I am in love with some one else, you are very much mistaken"¹⁰⁷ and asserts that she broke the engagement for freedom. For him it is a question of ideals — pure, abstract ideals. He thanks her for showing him what he really is and the true woman that she is.

Lucy's Florentine acquaintance, Miss Alan thinks that Athens, like Florence, would do them good for the winter. With the news of the proposed trip of the Alans, Beebe wishes to light up the cheerfulness of life in Lucy. He connects the Miss Alans with 'magic windows opening . . .' of a Pension Keats at Constantinople and says, "Italy is heroic, but Greece is godlike or devilish..."¹⁰⁸ However, he is not sure which, for he himself fails to connect with 'views' being 'suburban.' Though he knows his life is cockney,

103. Ibid.

104. Ibid.

105. Ibid., p. 184.

106. Ibid.

107. Ibid., p. 185.

108. Ibid., p. 189.

he understands the importance of Italy, at least of its Sistine Chapel if not of Parthenon, and the frieze of Phidias.

Beebe feels happy over the breaking of the engagement of Lucy for he sees people in separation. The temporary triumph of the forces of disintegration is symbolically suggested in the breaking of the dahlias by the autumn gales and the falling of the orange cactus. The suggestion here is that love can be supported when the instruments of its breakage are away. There is havoc among flowers. Miss Bartlett remarks that "it is always terrible, when the promise of months is destroyed in a moment..".¹⁰⁹ Though she refers to the flowers, it applies to the love of Lucy and George. Beebe sees Lucy's enthusiasm to go to Greece along with the Alans. Lucy plays a lively tune just when George arrives — a Mozart sonata in the high prospect of going away from her own 'house of annoyance.' But we connect her to her going to accept George. Music and mental condition are so eternally connected.

Beebe's words to Miss Bartlett in the hearing of Lucy that "we shan't have rain, but we shall have darkness"¹¹⁰ can be interpreted as his intention to spread darkness into Lucy's life by thwarting her meeting with George. He seizes every opportunity to discuss the misfortunes of Lucy with Miss Bartlett who also sees her salvation only in her flying to Greece as one way of escaping the consequences of broken engagement. Though Beebe doesn't see the point of her getting happiness in going on the expedition, he colludes with Miss Bartlett to try to bring about Lucy's flight. Forster introduces the beehive image at the Beehive Tavern to symbolically show how Miss Bartlett's mind works. Beebe, as discussed earlier, is covertly attracted towards George and his belief in celibacy and his general conduct are in tune with this. He observes: "they that marry do well, but they that refrain do better" ... and never heard that an engagement was broken off but with a slight feeling of pleasure".¹¹¹ There is a symbolic suggestion how nature rebels against forces that plan their course of life in the background of 'daily grey'. Ironically, Lucy's song composed by Cecil applies to such forces:

109. Ibid., p. 192.

110. Ibid., p. 197.

111. Ibid., p. 199.

'Look not thou on beauty's charming.'

... ..
 'Sit thou still when kings are arming,
 Taste not when the wine-cup glistens'.¹¹²

The song also perfectly suits her frame of mind and way of action. She refuses to see the charm in beauty, in life and art. She is unmoved when George, armed in his love for her, makes true gestures of love for her to respond to. She fails to taste the cup of love when it is fresh and glistening. The last line of her song runs-

... ..
 'Speak not when the people listen'.¹¹³

Beebe admires the song for its theme is 'art broken up'. The song ends-

'Vacant heart and hand and eye
 Easy live and quiet die'.¹¹⁴

It is clear that the theme of the song, Lucy chooses to sing connects her to the greyiness of life with its overshadowing darkness.

Lucy goes into a cocoon of her own and decides not to reveal her soul. At her own home, Windy Corner, she could not feel homely as she deliberately warps the brain. She disorders the instruments of life. Her spiritual fall begins when she wants to go away and stay in London and see the life the city presents, and despises the 'view' her country home offers. She does not see the 'everlasting Yes' in the nature.

At a time when Lucy looks dejected, a chance springs up for her to go to Mr. Beebe's study in his Rectory when Miss Bartlett and Mrs. Honeychurch had gone to church. A chance meeting takes place with Mr. Emerson. It reconnects her to the 'view of life and love. Mr. Emerson tells her that he taught George 'to trust in love' ... When love comes, that is reality ... Passion does not blind... and the woman you love, she is the only person you will ever really understand".¹¹⁵ His sermon on love is so fervent that those on the borders of emotion and passion are sure to be moved by it. Lucy builds around her a fortress of

112. Ibid., p. 200.

113. Ibid., p. 201.

114. Ibid., p. 202.

115. Ibid., p. 209.

lovelessness through emotional bankruptcy and so she remains unmoved. She refuses to discuss Italy with Mr Emerson for it is connected with George. But Mr. Emerson's passionate words that his son "...shall go back to the earth untouched"¹¹⁶ move her at last. Her voice becomes kind when she asks Mr Emerson not to leave the comfortable house, Cissie Villa, on her account. She realises her folly and secretly wishes for physical proximity to George though she dare not speak out her heart.

Sometimes even Forster's clergymen shed their clerical complex and connect. Mr. Beebe, whom we see consistently hypocritical, changes when he acknowledges passion. He comes back to his Rectory drenched and under the impact of rain, says, "I counted on you two (Mr. Emerson and Lucy) keeping each other's company".¹¹⁷ Impliedly, it is George's company for Lucy with which the reader connects and perhaps unconsciously Beebe also thinks of it, seeing no chance of fulfilling his love for George. In the face of truth and chivalry represented by Mr. Emerson, Lucy should not have lied to him. But she lies. Mr. Emerson warns Lucy against the muddles and pretences of life and counsels that

Life is a public performance on the violin, in which you must learn the instrument as you go along ... Man has to pick up the use of his functions as he goes along—especially the function of the Love.¹¹⁸

He also lays bare the truth before her—"you love George!"¹¹⁹ and the three words burst against her like waves from the sea. Mr. Emerson makes her connect through his passionate sermon on love. He helps her to get over the insensitivity of heart and soul. He develops his theme and directly tells her "you love the boy, body and soul, plainly, directly, as he loves you, and no other word expresses it. You won't marry the other man for his sake".¹²⁰

Lucy protests too much and we know what it means when a lady protests in matters of love. He reaches her by shocking

116. Ibid., p. 211.

117. Ibid., p. 213.

118. Ibid., p. 215.

119. Ibid.

120. Ibid.

her and was glad to do so for she has gone too far to retreat. He assures her of George's tenderness, comradeship, poetry and the things that really matter for her. He tells her that George is already a part of her and that he will work in her thoughts till she dies and that it is not possible to love and to part.

Lucy's darkness is withdrawn, veil after veil, and Mr. Emerson's words come as a great revelation to her. Emerson's face appears to her like that of a saint full of understanding. He reminds her of the mountains over Florence and the view and self-confidently he says that if he were George and kissed her she would have been made brave. Lucy in spite of being kissed by George on the Fiesole mountains has not become brave and shed her complex because of her narrow 'Sawston' outlook. Mr. Emerson's stress on truth works on her very well. She yields and asks him to kiss her and promises that she would try.

He gave her a sense of deities reconciled, a feeling that in gaining the man she loved, she would gain something for the whole world. Throughout the squalor of her homeward drive—...his salutation remained. He had robbed the body of its taint, the world's taunts of their sting; he had shown her the holiness of direct desire... she would say in after years, 'how he managed to strengthen her. It was as if he made her see the whole of everything at once'.¹²¹

Thus Mr. Emerson plays a very vital part in bringing the lovers physically, emotionally and spiritually together. Where music, nature and the views in Florence and at Windy Corner and her own education and culture fail, one man with his powerful advocacy of love makes her connect to the promptings of her heart, and instal the deity of love on the highest pedestal.

We are taken back to the Pension Bertolini, where the seeds of love were sown and later sprouted in the Italian experience. The flowering takes place in the English country, but pollination is incomplete and inadequate for its fruition. The country that fertilizes the love of the body and the soul is only Italy. As in the *Angels*, where the action involving the chief characters begins with a train journey and also ends with another, in this

novel also, the people begin and end with the Pension Bertolini at Florence in Italy. Italy is the place which cleanses the people of their squalor in mind and heart and restores articulation to their understanding wherein kindness, affection and mutual love reign supreme. It is in these great qualities of man that Forster finds 'connection' at various levels in life. While in the early Italian novel, 'connection' is confined to the spiritual level, in this, it extends to the physical. The lovers happily marry in the end and achieve union, body and soul, in the best tradition of the romantic comedies. As Lucy gazes out of the Pension window to see the beauties of nature in the spring-evening, George lays his face in her lap like a baby and is pleased to be called so by her. Thus, Lucy is also looked upon not only as the beloved but also a mother-figure like the other Forsterian heroines, Miss Caroline Abbott and Margaret Schlegel.

George opens the window after being kissed by Lucy and sees the river and the hills. The memory of Phaethon who had set their happiness in motion twelve months ago enables the couple to celebrate the consummation of it. But Lucy suddenly becomes aware of the painful feeling of her alienation from her mother and brother, perhaps overcome by her sense of 'reason'. It would not have been so, if she was solely guided by 'love'. She tells George, "... if we act truth, the people who really love us are sure to come back to us in the long run!".¹²² Freddy's letter to her is a testimony to that and vindicates Lucy's decision in making George her partner. George also says that he acted the truth and she went back to him. He carries her to the window to enable her to see all the view. It is the culmination of their great expectation. She credits George's father with a unique power to restore 'sense' to her.

George, secretly admiring his father, enthusiastically approves of even Miss Bartlett's role. He discloses to her that she has seen his father in Beebe's room and yet let her go in. Thus, she too has her share in achieving the reconciliation. Perhaps Miss Bartlett fights Lucy and George on the surface while all the time wishing their union in her heart of hearts. In the Rectory of Beebe, she uses the last chance offered her to make the pair happy and gain the symbolic moment of her

122. *Ibid.*, p. 221.

life. She is glad far down in her heart to do so. Lucy gains it through the experience of heart, the beat of which is attuned to love under the impact of George.

Youth enwrapped them; the song of Phaethon announced — passion requited, love attained. But they were conscious of a love more mysterious than this. ... they heard the river, bearing down the snows of winter into the Mediterranean. 123

It is through the agency of nature and the mystery of life that 'connection' is achieved in this novel and happiness is assured now and ever for the happily united couple — Lucy and George.

The theme of love through which Forster invariably seeks 'connection' transcends the physical level and passes through meanings profounder and subtler in the next novel, *The Longest Journey*. The theme extends in it beyond the scope of the 'view' and is presented in a more serious setting and tone.

Chapter - III

MIND AND HEART

I have managed to get nearer than elsewhere towards what was on my mind — or rather towards that junction of mind with heart where the creative impulse sparks.

— E. M. Forster.

The Longest Journey (1907), one of the two novels set in England, stands out distinctly as a philosophical and intensely passionate novel in Forster's early fiction. But as far as the theme of 'connection' is concerned, it is to be grouped with the other pre-war novels. It is the same humanistic ethic in personal relationships that this novel also expounds as the supreme ideal of life. It presents at the outset the relationship between the 'symbolic' and the 'real' and proceeds to show how the 'people' that do not distinguish between the two fail to achieve the ideal of their life.

The *Journey* takes its title from a passage in Shelley's "Epipsychidion" and traces the course of its protagonist, Rickie Elliot on his 'dreariest and longest journey' along with his woman counterpart, Agnes Pembroke. While Rickie's search is for reality like that of his creator, in its realization, his vision gets blurred as long as he keeps company with Agnes, for she symbolizes the opposite values.

There are many parallels between this and the early Italian novels, the *Angels* and the *Room*. In this novel and the *Room*, the reconciliation between the forces in conflict takes place towards the end. While here, it is achieved when Rickie saves the

References to *The Longest Journey* (1907) are to the Edward Arnold (Publishers) Ltd., London, Edition, 1955.

life of his half-brother, Stephen Wonham, in the *Room*, it is done, when the heroine, Lucy, finally decides to marry George Emerson. In almost all his novels, Forster ensures communication and 'connection' through the efforts of a member of the old generation—a guardian angel figure, who is endowed with a balanced sense of the 'real' and the 'ideal' and is an adept in the art of living. He passes on the torch of his vision to the people who have the spark but not the light. It is also a unique feature that a member of the younger generation rebels against the established conventions in order to 'connect' with the higher ideals of life and thereby makes the task of his elder counterpart easy in achieving reconciliation. These are among the 'saved' characters of Forster, who endeavour to bring up the redeemable characters. The guardian-angel figure in the *Journey* is Mr. Failing and in the *Room*, old Mr Emerson. Stephen Wonham here, and Gino-Carella in the *Angels* rebel against the sham values of the conventionalists. They are entitled to be called 'Noble Savages' for they combine the qualities of nobility and savagery in them.

The *Journey* is so packed with philosophical ideas that it provides a spring-board for a variety of critical opinions. Critics are divided in deciding upon the main elements of conflict in the novel that Forster attempts to connect. While Trilling, Wilde and Shusterman lay emphasis on appearance and reality, another group led by Leavis concentrates on ideal and reality. Frederick Crews, however, points out that the problem here is also 'only connect' as in the later novel, *Howards End*. Different levels of meaning, such as physical, philosophical, metaphysical and moral are woven into the texture of the novel. It is believed that this is Forster's autobiographical novel. Hence, it is interesting to trace the parallels between the chief character, Rickie Elliot and his creator. J. S. Martin, for instance, observes,

Like Rickie, Forster is divided in his loyalties—divided between the inner life and the outer, between what Keats called 'the holiness of the heart's affection and the truth of imagination' on the one hand, and the human world in all its rich complexity on the other. More intimately than Forster's other novels, *The Longest Journey* presents his desire to bridge the world of spirit and objective fact. ¹

1. J. S. Martin, E. M. Forster: *The Endless Journey*. Cambridge: Cambridge Univ., Press, 1976. p. 47.

Both Rickie and Forster have the capacity to apprehend the poetry and the beauty in life, but both suffer from an adverse fate. Rickie's cold and friendless public school experience is that of Forster also. Further both are deprived of the happiness of home-life. Their sunny days of life are the days of their Cambridge education where they cultivate culture and friendship of the enlightened. It is this phase that enables them to respond to the passion of life. In Forster's identifying his views with the Cambridge philosopher, Stewart Ansell, there is a parallel with Rickie's fate. We have another similarity between Rickie and his creator. "Religion was to him (Rickie) a service, a mystic communion with good, not a means of getting what he wanted on the earth" ² so was it to Forster.

A parallel can be seen between *Jacob's Room* of Virginia Woolf and the *Journey*. Rickie anticipates Jacob of that novel who gets transfigured after his exposure to literature at Cambridge and a visit to Greece as Rickie is transfigured after his contact with the University and Stephen. Both Jacob and Rickie understand the importance of love after their respective experience. Rickie supplies the key to Forster's creed of humanism under the auspices of which 'connection' of the conflicting forces is sought to be achieved.

In the three structural divisions of the novel—Cambridge, Sawston and Wiltshire, Forster maintains a link between the locale and the theme as it is done in the Italian novels. Cambridge provides an ideal which has both metaphysical and ethical implications and is the base for the development of understanding and personal relations. Sawston, on the other hand, with its underlying idea of school as the 'world in miniature' stresses the conventional patterns and morality in the world of civilization. But it is Wiltshire, where the vision of the novelist as well as his people becomes real and in the natural setting of its landscape of Cadbury Rings, romance and beauty establish harmony in the distraught life. This tripartite division sets a tune and tone to the main theme of the novel which is again love. The conflict in the way of its fulfilment with its initiation, exposition and resolution is dramatically presented through the three sections of the novel.

It is instructive to see what the critics of the novel have to say on this tripartite division. Wilfred Stone significantly sees in the symphonic interplay of the three movements of the novel a parallel to Aristotle's triad of 'complication', 'crisis' and 'solution.' John Magnus agreeing with Gransden's comparison of the three-movement pattern of the novel to the *Passage* says that the section titles of this novel symbolize the same social forces as 'Mosque', 'Caves' and 'Temple' — the section titles of *A Passage to India*. He observes —

In Cambridge and at the Moslem Mosque, people meet, fall in love and rather desperately try to understand each other. At Sawston and in the Marabar Caves, immense revelations are granted which destroy the successfully developing spiritual lives of the protagonists. In Wiltshire and at the Hindu Temple, ritual redemption and rebirth emerge from the destruction. ³

Further, Forster relates the different elements of the story by employing 'echoes' or 'leitmotifs', which provide the analogy with music. J. S. Martin gives as an example that "the chalk, which is so much a part of the Wiltshire soil, also occurs in the dell at Madingley, a fact that helps to connect the two regions with Rickie's sense of the earth".⁴ The chief characters of the novel, Rickie Elliot, Stewart Ansell, Agnes Pembroke and Stephen Wonham are mainly affected by the interaction of the conflicting forces in the three sections of the novel. However, it is given to Stephen to embody the highest ideal of love reconciling the elements of the 'ideal' and the 'real', the elements that Rickie has neither been able to distinguish nor 'connect.' Stephen also achieves connection between the past and the present keeping the channel of life open for the future.

The beginning of the novel marks a philosophical discussion by the Cambridge undergraduates of Rickie on the existence of objects such as cow. It is related to the central theme of the novel, i. e., objectivity and subjectivity. This problem of the

3. John Magnus : "Ritual Aspects of E.M. Forster's 'The Longest Journey'." *Modern Fiction Studies*, XIII, 2 (Summer 1967) Pp. 195-210.

4. J. S. Martin, E. M. Forster : *The Endless Journey*.: Cambridge, Cambridge Univ. Press, 1976. p. 42.

existence of things 'real' and 'unreal', which is metaphysical in nature forms the main part of the novel. It is significant that the example of cow is taken up for discussion, for it is a feminine symbol and is related to Agnes. Agnes arrives at Rickie's Cambridge rooms and brings darkness, it being night at that time. Later she spreads darkness in Rickie's life when she becomes his wife. She is 'unreal' to Rickie's philosopher friend, Ansell who warns him not to marry her. Rickie does not see the truth in his warning. It is quibbling when Ansell says that the thing he doesn't see exists, and that the person (Agnes) he sees doesn't. It is understood only in terms of symbol in the moral pattern on the one hand, and the visionary mode on the other. Ansell also reminds Rickie of some lines from Shelley's "Epipsychidion" to illustrate his point:

With one sad friend, perhaps a jealous foe, the dreariest
and the longest journey go.⁵

Ansell lights a match when he says "the cow is" there." Blumenthal stretches this to seek another connection saying—.. " 'match' becomes a pervasive image for him, and the word 'match' can be defined as 'union', a concept about which Ansell has many theories. Clearly, Ansell rather than Agnes is Rickie's proper match but on a realistic level the match goes out. Its light is temporary, implying that no one is any one's permanent match, that marriage is not a viable institution." ⁶ This view gives rise to a new dimension of love which has homosexual overtones. It covertly suggests that Ansell is secretly in love with Rickie right from the start.

In the Cambridge room of Rickie, a picture of Stockholm with Rickie's mother 'looking sweet on the mantelpiece' is hung over the door. It is to Stockholm that Rickie's mother later migrates along with her lover, Robert and there their love is consummated. One could thus connect Stockholm as the haven for the harmonious union of lovers whereas in England the accent is on the separation of people.

5. E. M. Forster : *The Journey*. P. 146.

6. Blumenthal B. Finkelstein: *Forster's Women. Eternal Differences*: New York. Columbia Univ. Press, 1975. P. 41.

According to Ansell, "... phenomena may be of two kinds: one, those which have a real existence, such as the cow, two, those which are the subjective product of a diseased imagination, and which, to our destruction, we invest with the semblance of reality".⁷ Rickie's assumption that Agnes is 'real' and 'saved', is the result of his moral and spiritual fall. When he doesn't comprehend the reality in what Ansell says about Agnes, it is also the beginning of his failure to connect the 'seen' and the 'unseen' and the 'mind' and the 'heart.' Asked by Rickie whether the circles and the squares he was drawing, one inside the other, were real, Ansell replies, "the inside one is — the one in the middle of everything, that there's never room enough to draw".⁸ The innermost one is invested with reality that is comprehensible to the imaginative self.

A parallel can perhaps be drawn here between Forster's theory of the innermost circle being real and what the *Gita* says in the second canto. The essence of the following hymns in the *Gita* points to the idea that the soul, which is at the centre of the 'karma' circles for which the body is instrumental, is real and eternal and the external circles are unreal even as the body is. The innermost circle here in the novel stands for the love of the spirit and not of the body, for Ansell exhorts Rickie to distinguish between the 'real' and the 'ideal' and see the value of the former. The soul's white light symbolizes its purity as against the shades of the circles of 'karma' in the *Gita* context and that is why by the blazing light 'the visual eye is baffled'. The eye is a part of the body and as such of the 'karma' and is identified with the external circles.

Avinaasitu tadviddhi eena sarva midam tatam
Vinasa mavayasyasya na kinchit kartumarhasi. (2-17)

(The soul that encloses the whole universe is immortal.)

Antavanta imee decha nitya syoktta sariirinah
Anaasino prameeyasya tasmaa dyuddhasya Bhaarata. (2-18)

(The soul that is permanent, of one shape and immortal is not visible to the material view. The bodies are perishable and part of the physical being.)

7. E. M. Forster : *The Journey*, P. 24.

8. Ibid.

Dehii nitya mavadhyooyam dechee sarvasya Bhaarata

Tasmat sarvaani bhuutani natvam soochitu marhasi. (2-30)
(The soul which is real in all the bodies is also imperishable.)

Rickie goes to the dell at Madingley at a time when it was the season of romance and 'his life too was beginning to expand' with his Cambridge experience.

The situation in the dell is one of the most luminous moments for Rickie and here he bridges in thought, the gulf between the eternal and the ephemeral. The picture of dell, however, presents a striking contrast to Rickie's personal 'suburban' life outside Cambridge both during his boyhood and after he marries Agnes.

He had opened his eyes to filmy heavens, and taken his first walk on asphalt. He had seen civilization as a row of semi-detached villas, and society as a state in which men do not know the men who live next door.⁹

The spectacle of Rickie's life looked like his ugly deformed foot. He inherits his father's deformity but not his mother's spirit of love and passion. It is a 'primal curse' on him. His loneliness in his boyhood haunts him like a ghost. His family background is an injury to him and his public school an insult to it. His paternal aunt, Emily Failing doesn't give any support to boost up his literary talent after the death of his parents.

Agnes's lover, Gerald Dawes with 'the figure of a Greek athlete' and bright eyes appeals to Agnes most. Proud of his physical power, she gloats over it ignoring the rest of the world and the fact that there are beauties more valuable than that of the body. Rickie and Gerald were known to each other as schoolmates and their relations were that of a bully and a victim. Agnes is drawn closer to Gerald on that account also and she adores him more for that.

Rickie happens to see Agnes and Gerald locked in each other's arms at Sawston. Gerald's grip is firmer on her. "Her face had no expression.... Then her lover kissed it, and immediately it shone with mysterious beauty, like some star".¹⁰ Love

9. E. M. Forster: *The Journey*. P. 29.

10. *Ibid.*, p. 49.

connects where the life of outside fails to. The environs looked beautiful to Rickie after the scene. The sight burns itself in his brain and when he sees the coloured valleys, they glow brighter. Thus, it seems that 'spring in man' has an eternal connection with 'spring in nature.'

Rickie also begins to admire Gerald after the memory of the scene even when he marries Agnes after his death. It was more out of his love for the athletic personality of Gerald than for her own sake that he accepts her and indulges in scenes of love between Agnes and himself. Gerald's death in the football match brings out two opposite sides of human outlook, the purely conventional and thereby the prosaic as represented by Agnes and the emotional bordering on the poetic represented by Rickie.

A letter received from Agnes paying him a tribute for what he said after Gerald's death moves Rickie and he goes into the blind alley of thinking that Agnes is fired by a sense of imagination. The great difficulty with Rickie is that he never 'comes indoors', but only looks at the outsides of 'homes' and judges things. Ansell points out to Rickie how he was fortunate to be in the midst of good friends at Cambridge whose thinking was like running streams. Though Rickie too wishes, "... there was a society, a kind of friendship office, where the marriage of true minds could be registered" ¹¹ he gives a go-bye to the values of friendship because he chose to hang all his love on a 'single peg' with his preference for Agnes. His impulse to judge the values of life comes into conflict with his sense of what life is really like. Thus, we see a conflict between heterosexual love and friendship in the novel.

The spell of bodily charms of Agnes is so strong on him that Rickie thinks of Agnes as a goddess and imagines himself to be in association with poetry and music. His collapse into 'unreality' by his association with Agnes deprives him of the true vision. He fails to ideally integrate the inner and the outer aspects of reality. She fortifies him in this sensibility but the thought of Gerald never leaves him and whenever he imagines to be in love with Agnes, the very thought of Gerald shatters that fabric. Hence, his love for her is not real as Agnes herself is not to Ansell. This could be interpreted as a combination of love and

11. *Ibid.*, p. 76.

reality in terms of 'philosophy' and poetry'. The conflict in the outlook of Rickie and Agnes persists though they come together as man and wife. She shows her aversion to beauty in architecture and nature when they see the pictures upon the pillars of the church, but Rickie who retains the 'spark' says nothing beautiful is ever to be regretted.

Rickie's short stories harp on the theme of 'getting into touch with Nature', but he himself fails to do so and thereby fails in life also. Agnes does not lead him to such a prospect of nature but encourages him to take a plunge only to make money by publishing his stories. This attitude of Agnes is clearly Butlerian. When they pass on the dell, Agnes desires to see the Dryad that disappears and Rickie knows that hers is only an intellectual curiosity and not an urge for communion with Nature. He dare not enter such a beautiful dell with a woman so connected. This shows that unity of the real kind is not possible even in the welling beauty of Nature for those who lead the life of falsehood. All the same, the dell is responsible for the words of passion Rickie and Agnes speak to each other, and their physical gestures of love exchanged. "She was sitting down with his head on her lap. He had laid it there for a moment... She bent down to touch him with her lips".¹² Rickie, however, retraces quickly and reminds her that her 'greatest thing was over.' His weak heart is incapable of receiving what comes naturally — feelings and experiences of love. Instead, he seeks to hide behind the image of Gerald, who is dead. Agnes seizes the moment and folds him in her arms. The power of pan and passion connect, while the reason of Rickie creates separation.

An ideological warfare takes place between Ansell and Rickie in their correspondence on the subject of marriage. Ansell's letters stress spiritual freedom, the disadvantages and destruction in marriage and what Euripides says: "the eternal feminine leads us a pretty dance".¹³ Rickie emphasizes that he and Agnes are bound by love and that nothing deters him from going ahead. He advises Ansell not to stop with Shelley's poetry but see what Goethe says — "The eternal feminine leads us on."¹⁴

12. Ibid., p. 87.

13. Ibid., p. 96.

14. Ibid.

Ansell quips: "Man wants to love mankind; woman wants to love one man." ¹⁵ Rosenbaum referring to Rickie's idealism of love towards Stephen says, "*The Longest Journey*.... connects love and epistemology, Shelley and More, by refuting the Idealism of romantic love in which the lovers become oblivious to the reality of other people". ¹⁶

Mrs Failing who parallels such characters as Mrs Herrito of the *Angels* and Miss Bartlett of the *Room*, is among the 'unredeemed', for she is not touched by the deep emotions of life. She lives literally the life her surname signifies. She is also the exact opposite of her late husband Mr Tony Failing who was for socialism, love and understanding of the people. As a writer with an ideal, he says in one of his essays, "let us love one another. Let our children, physical and spiritual, love one another. It is all that we can do." ¹⁷ Thus he is one of the most 'connected' characters of Forster. Mrs. Failing doesn't tolerate the unconventionality of Stephen Wonham who is entrusted to her care after her husband's death. Stephen's pan-like character is detestable to her. Hence, she does not connect with the agency of Nature, represented by Stephen. For her earth is a 'dull step-mother'. She is the opposite of sportiveness. She takes it upon herself to correct and refine people.

Stephen bursts on Mrs Failing and emphasizes the need for a bridge over the level-crossing to prevent disasters like the death of a child. George Thomson here aptly observes, "Mr Failing fails to bridge the crossing whose death-dealing nature is thus associated with the Elliots. In this sense the Elliots who deny the spirit of life, may be said to destroy themselves." ¹⁸ Stephen embodies the life-spirit when he insists upon the 'bridge' which symbolically means bridging the gulf among human beings.

As part of her scheme to separate people everywhere, Mrs Failing asks Rickie to go for a ride with Stephen Wonham in

15. Ibid., p. 95.

16. G. K. Das and John Beer, ed. E. M. Forster: *A Human Exploration: Centenary Essays*, London. The Macmillan Press Ltd., 1979, p. 47., qtd. from Rosenbaum's essay.

17. E. M. Forster: *The Journey*. P. 303.

18. G. H. Thomson: *The Fiction of E. M. Forster*. Detroit: Wayne State Univ., Press, 1967, p. 140.

the Cadbury Rings. She says, "lovers are absurd. I made a point of keeping them (Rickie and Agnes) apart," 19 In such a house as that of Mrs Failing, none has any harmony and security and Rickie also expresses the same feeling of insecurity. But Agnes instantaneously likes Mrs. Failing for they have traits in common of shattering the personal values of people. She establishes a family connection with Mrs Failing. Both Agnes and Mrs Failing do not stand for the passion of life. Personal relationships are unknown to them and so they fail to 'connect.' Mrs Failing, Herbert Pembroke and Agnes share many qualities. Their narrow morality and down to earth practicality deprive them of the finer impulses that enable people to see things of beauty in nature and reality of people and connect with both.

Stephen is endowed with instinctive wisdom. He shares some qualities with Ansell. Both of them have intuitive knowledge of persons. Blending of the Stephen's side of Ansell and the Ansell's side of Stephen would not only result in a perfect manhood but enable the other characters also to see life in the novel steadily and wholly. The earth-goddess of the Demeter of Cnidus appeals to Stephen and it is through the invisible influence of her that his connection with Rickie is restored. Wilde opines, "Stephen's connection with Demeter, or with what she represents is instinctive; for him as for his parents before him, the earth resembles a living being, and like his father, he enjoys a strenuous contact with it" 20

Mrs Failing has a dislike even for the picture of the Demeter and she gets it removed from her drawing-room. It belongs to Stephen. As a result of its removal, it is hung by Stephen outside and it faces the sunlight and the moonlight. Hence, we see how the goddess as well as her votary is a part of nature, exposed to its influence. Mr Failing, however, is the guiding spirit for Stephen from whom he inherits the feeling for nature. Mr Failing feels "that nonsense and beauty have close connections, — closer connections than Art will allow..." 21

19. E. M. Forster: *The Journey*. P. 116.

20 Alan Wilde: *Art and Order-A Study of E. M. Forster*. London: Peter Owen, 1965, p. 41.

21. E. M. Forster: *The Journey*, P. 138.

He symbolically presents the situation at Cadover in relation to Stephen in what he writes: "I see the respectable mansion. I see the smug fortress of culture. The doors are shut. The windows are shut. But on the roof the children go dancing for ever".²² Stephen, the child of Nature has been subjected to all kinds of restrictions by Mrs Failing at Cadover and yet he grows unrestrained and flourishes with a radiant spirit in the environs of nature.

The Elliots fail in personal relationships and do not let others succeed in them. This is the case with Mr. Elliot, Rickie's father and his sister, Mrs Failing. Both of them are envious of Rickie's happiness, and try to shatter it for him. Rickie is thus caged in his childhood by his own father, and in his youth by his aunt. The truth of life is lost when he weds Agnes Pembroke. He yearns for truth and kindness, though he can't realise them.

The tragedy of Rickie is that he follows Mrs Failing in looking upon Stephen as a symbol and not as a full-blooded human being even after he comes to know the truth about his relation. Though Rickie desires that Stephen should know the truth, he suppresses it under the fog of evil, thanks to the influence of Agnes. But with his awareness of the symbolic moment offered to him, and the necessity of seeing and accepting that moment, Rickie connects with the ideal of life. It should be credited to his Cambridge experience, its culture and literature, which have nurtured him. However, under the strong but undesirable influence of Agnes, he rejects it. She is glad that she can interrupt him at the Rings from telling the truth, thereby letting the symbolic moment pass for Rickie. What John Beer says in this connection is indeed relevant.

The sense of reality weds the earth to the human spirit, it combines imagination and a steady appraisal of 'things as they are.' The effect of rejecting life in the symbolic moment is to produce a small cloud of unreality which will, if unchecked, thicken until it takes complete possession.²³

22. Ibid.

23. J. B. Beer: *The Achievement of E. M. Forster*. London: Chatto and Windus, 1962, p. 82.

Stephen reflects upon Rickie's life as he follows the river that flows into darkness. We connect the river with Rickie's dark life. The crisis Agnes apprehends and the shock Rickie suffers throw them both into a passionate embrace. The physical union that comes about in the moment of crisis subserves her purpose, for Rickie tears off the letter he writes to Ansell. He is not sorry for losing Stephen and on his account the symbolic moment. His blindness to reality makes him a sexual snob. He, however, opens his eyes to see the truth when a woman tells how Stephen rescued her child at the level crossing. As Rickie doesn't get 'inside life', he couldn't write a single story acceptable to the publishers.

The second section, Sawston, repeats the characteristics of the place bearing the same name as in the first novel, the *Angels*. There Sawston loses to the power of Italy, here in this novel, it triumphs because of the addition of an educational system that England evolves and preserves to mould the national character. As a result of the loss of vision that his Cambridge experience provides, Rickie is led by a 'noose' to 'the chamber of darkness' called Sawston. The main instruments for Rickie's fall are his aunt, Mrs Failing and wife Agnes. Mr Herbert Pembroke provides him a place at Sawston Public School to tie him up to the conventional values of life and with his sister Agnes, controls Rickie in his actions.

Rickie retains some noble values of life in spite of Sawston. His love of tradition and individuality is not tainted when we connect his remarks: "I envy those public schools that have a natural connection with the past".²⁴ Mr Pembroke is an enemy to both and at war with humanism. He dubs Mr Jackson, the humanist and master in the school at Sawston, as the worst 'reactionary.' At the instance of Pembroke, Rickie does things that he wouldn't have wished to on many occasions. He wants to be friends with his pupils. But Pembroke, commends 'personal influence' instead of 'personal intercourse' as Henry Wilcox in *Howards End* insists on 'concentration' instead of 'connection' in his relations with others. Pembroke directs Rickie to set traps on the boys so that they may give

24. E. M. Forster : *The Journey*, P. 180.

themselves away. Rickie's desire to help the boys in their anxieties remains unfulfilled. At Cambridge he had given priority to it among life's duties. The humanity of Cambridge is substituted by authoritarianism at Sawston School. Thus, we see a conflict between the 'mind' and the 'heart' as represented by Pembroke and Rickie Elliot.

Herbert Pembroke is directly antithetical to the Cambridge philosopher, Ansell, as Sawston is to Cambridge. Rickie's partnership at the Public School with Pembroke is a step forward in his spiritual fall. But like all wicked characters of Forster, Pembroke too possesses some good qualities. His heart is in his work. He is also capable of affection. Rickie's intellect is not remarkable unlike Stephen's. "He comes to his worthier results by imagination and instinct rather than logic".²⁵ Herbert, on the other hand has one test for things — "Success for the body in this life or for the soul in the life to come. And for this reason Humanity, and perhaps such other tribunals as there may be would assuredly reject him".²⁶

Rickie rightly feels that the boarding-house system of Sawston School makes the boys devoid of understanding and finer feelings. He has the 'spark' to see human beings as marvellous. He gets lost in a flood of emotions in his recollection of Cambridge experience. Cambridge and the recollection of his association with his mother bring him a sense of elation. The contrast at Sawston makes him feel that he is thrown into the 'machine'. This awareness is unbearable to him. He "suffered from the primal curse, which is not, as the authorized version suggests, the knowledge of good and evil, but the knowledge of good-and-evil".²⁷ Rickie connects himself with the humanist philosophy of Mr Jackson and finds him a lover of poetry, music and literature. Though he longs for such a thing, he doesn't achieve it under the weight of 'Sawston machine.' He concludes from what Jackson stands for that "... poetry, not prose, lies at the core".²⁸

25. Ibid., p. 188.

26. Ibid.

27. Ibid., p. 194.

28. Ibid., p. 197.

Ansell expresses his concern for Rickie to Widdrington, another Cambridge scholar, that he is hoping for the spirit of life to intervene and save Rickie from the misery his wife brought unto him. Rickie realises at long last, as Ansell does very early, "... that personal love and marriage only cover one side of the shield, and that the other is graven the epic of birth".²⁹

Varden, the day-boy of the Sawston School confides in Rickie who, like him, had the bitterest experience of the public school. He forgives the boys of the school that roughen and bully him. Stephen, who writes to Varden, exhorts him to love people rather than think of forgiving them—a higher ideal that he sets for himself. Thus Rickie, Varden and Stephen come together to connect symbolically with Forster's credo. When Stephen writes to Varden that 'suffering engenders spiritual growth', it focuses a fresh light—very passionate, intimate and natural, on the necessity of emerging triumphant through suffering—a concept embedded in the established spiritual thought of all religions.

Rickie in the realization of his folly tells Agnes that as a result of their acting a lie unto Stephen not only his life but also their lives are ruined. Stephen's letter to Varden achieves a positive connection by opening Rickie's eyes to the truth that Stephen is not a symbol that he mistakenly takes him for. Rickie understands Agne's foul play but he has not yet come out of the 'darkness of life', when he promises Agnes that he will not reveal the truth of his parentage to Stephen. Rickie is jealous of Stephen, for he is healthy, happy and will contribute to posterity and the stream of life. With the death of his only baby-daughter, and physical estrangement with Agnes, he has no such chance. This is a clear indication of his journey towards spiritual ruin.

The forces that gang up here to thwart the truth of life are similar to those in the *Angels*. They do not come under Forster's 'saved' characters for they do not 'connect' the 'mind' and the 'heart.' But as Forster himself says, in this novel, he manages to get nearer than elsewhere 'towards that junction of mind with heart where the creative impulse sparks'.

Agnes sticks to Rickie as his wife disproving what Ansell predicts and we have to trace this to her spiritual apathy. She is not conscious of her tragedy. She moves as

one from whom the inner life has been withdrawn and she is instrumental in Rickie's loss of it too. While Agnes wrongly says that the tragedy of Stephen is that he always follows his inclinations, Forster asserts that that is the source of his real strength. Once an impulse comes to Rickie to go to Cadover and tell Stephen everything so that he could be armed to fight the two women — Agnes and Mrs Failing successfully. But he resists the impulse to his peril and loses the symbolic opportunity. It can be connected partly to the influence of the place, Sawston.

Ansell is always aware that the 'holiness of the heart's imagination' can also 'classify the facts of life'. "... His pedantry lay close to the vineyards of life"³⁰ and for him to live together without love and to work without conviction was the lie of life. When Stephen encounters Ansell in the garden of Dunwood House and speaks very naturally, he looks like a Greek figure to Ansell for he admires the spirit of passion in him. He sees the frank, proud and beautiful face of Stephen. His face is beautiful as 'truth is beauty'. When Ansell enters the dining-room of the Elliots, Agnes sees dust and lobelias on his suit and asks him what the matter was. Ansell proudly tells her that it is 'a momentary contact with reality', meaning that he has come in contact with Stephen.

The third section of the novel, 'Wiltshire', like the last section of the *Passage*, brings about a resolution of the forces in conflict — the forces of the earlier sections of 'Cambridge' and 'Sawston', and through 'flashback' connects the past and the present and the 'Cambridge' and the 'Sawston' sides of people. Frederick Crews says that "it is in Wiltshire, where man's life is properly related to the earth, that the most convincing monuments stand".³¹ Thus Forster's saying, "the fibres of England unite in Wiltshire ..."³² comes true. Wiltshire is the country from which Mrs Elliot's lover, Robert hails. He is the representative of the countryside of England. Like a doctor, he knows when the soil is well and when it is ill, since he deals with it as a farmer. As the cultivator of the lands of the Failings, he comes into close contact with Mr Failing. It is at their house at Cadover, Robert

30. Ibid., p. 235.

31. F. C. Crews, *E. M. Forster : The Perils of Humanism*, Diss., Princeton: Princeton Univ., Press, 1962. p. 66.

32. E. M. Forster: *The Journey*. P. 146.

meets Rickie's mother Mrs Elliot, where she goes on her bridal visit. As though, she were under the Byronic influence, she loves him at first sight. Robert's earthly touch and natural feelings of love for Mrs Elliot do not find favour with Mr Failing. He is turned out of Cadover when he speaks of his true love for her. Mr Failing could not probe the depth of Robert's heart and misconstrues his love as sensual. Hence, he also fails to connect the 'mind' and the 'heart' and in doing so, he is indirectly responsible for the misery of both Mrs Elliot and her first son, Rickie.

Robert's is a true love of passion with the romance of the country enriching his instinct. He waits patiently for six years all the time trusting to the efficacy of love and the power of 'spring in man, for Mrs Elliot to respond. He is noble in his passion as much as in renunciation. He thinks, "if Mrs Elliot was happier than he could ever make her, he would withdraw, and love her in renunciation. But if he could make her happier, he would love her in fulfilment".³³ His opportunity comes when he sees Mr Elliot in his London flat with a strange lady. Thus we see a faithful lover in Robert and a disloyal husband in Mr Elliot. Forster presents the contrast in a situation like this and enables true love to triumph in the end. Robert calls on Mrs Elliot with a bunch of pea flowers. Mr Elliot suddenly arrives. "He tried to pick them up and they escaped. He trod them under foot, and they multiplied and danced in triumph of summer like a thousand butterflies".³⁴ This has a symbolic connection that true love can never be thwarted nor does it come within the grasp of those who lack it and try to shatter it for other people's lives.

Mr Elliot returns to London, nervous with a feeling that his wife could never belong to him again in a real way. So his treachery stands defeated when confronted with the power of love and passion. There is another dimension that ensues from the unconventional love of Robert and Mrs Elliot. Two classes—the upper middle class of Mrs Elliot—and the working class of Robert come together to be connected by love like that of Maurice and Alec Scudder, in *Maurice*.

33. Ibid., p. 260.

34. Ibid., p. 264.

The love of Robert and Mrs Elliot flourishes in utter ignorance of 'details.' It treads the course of spirit divine rather than that of body and at the end of its seventeen days of bliss promises continuity in the life ahead in this world and the world beyond. Robert goes to swimming due to his liking for water and gets drowned in the sea.

Mr and Mrs Failing on their arrival at Stockholm, hear the news of Robert's death, having been enfolded by the waves as the earth in Wiltshire did when he was alive. Thus, earth and water together influence Robert's life and death. He keeps his spirit high in both. In this way, he connects with Nature and this connection is inherited by his son, Stephen for his heart leaps up whenever he comes in contact with streaming water and still earth. Mrs Elliot gives the account of her lover's drowning with his hands locked behind his back to the Failings. This has another symbolic connection. Robert's beloved, Mrs Elliot, who remains behind, is spiritually locked up in his soul and her soul also sinks along with his, and this explains it. Robert eludes her last embrace in the water to signify that his love is not physical but spiritual and that she is to survive him for progeny, to perpetuate his memory and people the earth with that spirit. The account thrills young Mr. Failing and she kisses Mrs Elliot. But the Failings fail to own the child, Stephen, in the real sense as much as his own mother. Thus the cleavage between the society of conventions and morality and the uninhibited spirit of love persists. When Stephen comes into the world, it is as the son of a friend of Mr Failing. People lie about Stephen's birth as a man. He himself lives a life of unalloyed truth and rebels against sham values and falsehood everywhere.

Mr Elliot accepts his wife back after her adventure in love but she lives on the strength of the memory of her heroic past. Her second child, Stephen, whom she abandons for fear of society, ironically draws her towards her first, Rickie. In this way, Stephen even as a child is instrumental in bringing about reconciliations and resolutions in the 'disconnected' lives of people around him. While she looks forward to loving attention for her two sons and their affectionate reciprocation to her as mother after the death of her husband, fate claims her

life. It is also perhaps Nature's will that the discrimination Stephen unjustly suffers ought to be ended.

Stephen grows up as a child of Nature, with a perception of her touch, sight and sounds and an impulsive reaction to every movement of her objects. He learns and becomes habituated to sleep out-doors at night. The sun warms up his spirits and the moon cools his tempers. This reminds us of Hardy's Wessex atmosphere especially in his *Woodlanders*. Stephen comes into the unwelcome world and if he can endure indifference and harshness of the people, it is because he is received by Nature as her own child. Mr Failing, who undertakes to look after the boy, Stephen, tries to teach him Latin. But Stephen grows keen only to 'the sound of the thresher and deaf to Virgil,' All the same, Mr Failing rears him with kindness, love and affection. He is Stephen's friend, guide and guardian. In his death, Stephen loses the only prop of his life. Mrs Failing, who grows up not in accordance with the ideals of her youth, but the detestable values of the conventional society, not only betrays the trust reposed in her by her husband but plays foul with Stephen.

Stephen chooses the life of the open field in preference to that of the drawing-room, while, the reverse is true of Mr Failing. He serves to link the ideals of fraternity and the spirit of the English country. A clash of interests naturally develops between them. He is the child of poetry and of rebellion, and poetry runs in his veins. "His parents had given him ... gift that his habits confirmed — ... a cloudless spirit — the spirit of the seventeen days in which he was created. But they had not given him the spirit of their six years of waiting, and love for one person was never to be the greatest thing he knew" ³⁵ as it was to be later in the case of Rickie. He has a certain interest in eternal problems, which becomes a passion. This passion springs out of his physical growth. He also grows into a bully, acts on instinct and gets drunk. Mrs Failing, on the other hand, insists on the farm discipline against the farm spirit which Stephen inculcates. Alan Wilde rightly remarks, "Stephen is successful, for he fulfils himself through that order that connects man most closely with nature itself" ³⁶

35. E. M. Forster; *The Journey*, P. 269.

36. Alan Wilde: *Art and Order—A Study of E. M. Forster*, London: Peter Owen, 1965. P. 44.

The culture and commonsense, Stephen embodies as the gifts of Nature, prove far more powerful than the artificial values of civilization represented by Mrs Failing. Mrs Failing thrives on the wealth that comes through the labour of her workers but treats them inhumanly. Stephen, on the other hand, changes the sovereign, he is given by a man into a postal order and sends it off to the poor people at Cadford and feels that his soul is free. Where a well of humaneness springs up in Stephen and connects him to the poor thus, sheer indifference divests Mrs Failing of the essential values of life.

Rickie's transformation progresses through stages—"... from disgust to penitence, from penitence to longing, from a life of horror to a new life,..."³⁷ Stephen, the son of his mother comes back to forgive him and live with him as his mother herself would have done. Stephen returns to Rickie's Sawston residence in a drunken condition. He is virtually carried to a spare room like 'a mass of scandal.' Herbert Pembroke looks upon Stephen's affair as a scandal, while his own school is really a school for scandal with the Varden affair. But the 'drunken mass' looks like a symbol of redemption to Rickie. He realises that Ansell took him on a journey that was new even to him. For him it only mattered "... that the beloved should rise from the dead".³⁸ Rickie gets a dream and actually sees his mother whom he loved, rising from the dead. If he forgot the image of his mother hitherto, it was because of his wife's claiming of his whole attention even to the extent of losing his natural facilities, He has not kept his wife. Agnes, in line, as Stephen asserts he would have done. Another folly of Rickie is that he has shown her all the 'workings of his soul,' mistaking this for love. It only helps to bring about his damnation through her.

In a few hours' time when Stephen revives from his drunken state with the touch of sunlight and wind at Sawston, he moves on to the landing stairs. Rickie holds his knees and saves him from falling. But later he himself is destined to be crushed under the train which passes over his knees. He relapses to the state of Demeter of Cnidos, the goddess with the chopped knees whom he admires as a nature goddess. As he is a lover of open

37. E. M. Forster: *The Journey*. P. 276.

38. Ibid., p. 277.

fields and their fair breeze, Stephen refuses to be imprisoned in the Dunwood House for Rickie's sake. But he casts such a great spell on Rickie that the latter leaves the 'darkwood' of Sawston to be with him. It is only after Rickie's separation from the 'agency of evil' represented by Agnes and re-alignment with the life-spirit embodied by Stephen that articulation is restored to him.

Though Rickie loves Stephen now as his mother's son and looks upon him symbolically as his mother coming alive, Stephen doesn't care whose son he is and rejects Rickie's pleas. He breaks their mother's picture for it has no use for him and it is a hindrance for Rickie to see him naturally as a normal human being. Rickie confesses to Stephen that two years ago he wronged him and didn't try understand him, which is his grave folly. This understanding and realization enables him to achieve 'connection' and come under the 'saved' characters. He says that the words of Mr Failing in his book, "... cast bitter bread upon the waters," and after many days it really does come back to you",³⁹ come true in his life. Agnes tries to throw Stephen out of Cadover, but he comes like a thunderbolt and falls on her Sawston house. Stephen is also thrown once to his own fate by Mrs Failing and he returns stronger, and deserted by Rickie, he comes to be accepted later with repentance. Rickie says to Stephen that he neither loves nor hates him. Rickie desires to be back into Nature's lap and the past of not the torn photograph but Demeter, the goddess, rejoicing in the spring and recapturing the symbolic moment of life in the company of Stephen, meaning Nature.

Agnes gets another kind of experience when she looks at Stephen. She recalls Gerald and gasps his name and cries. The athletic shoulders of Stephen and his robust constitution recreate in her the image of her dead lover, Gerald. Thus Stephen helps her to expose the lie of her love to Rickie. He wakes up Gerald for her. He opens Rickie's eyes to the truth that she never loved him, thus proving Ansell's forewarning. In the presence of Stephen, the conceit practised both by Rickie and Agnes gets exposed and truth established.

When Stephen finally leaves the Sawston rooms of the Elliots and goes out into open world, Rickie follows him. It is as if

Agnes has absorbed the passion out of both of them. She says to Stephen, for his Gerald image, "come, I do mean it, come; I will take care of you, I can manage you." ⁴⁰ In this way Stephen connects her to her dead lover as Rickie's love to his dead mother. Stephen evokes her secret and draws out her truth. Thus Agnes hates him more for that than for anything else he has done. All the same, covertly, she finds herself in gripping passion for him. She asks for his pity and for one terrible moment, she desires to be held in his arms. But in her revengeful idiocy, she says that he has no right to common humanity.

But for Ansell, who keeps Rickie alive in the days after Stephen's expulsion, the latter would have renounced his mother and his brother and all the outer world. Agnes who wishes that to happen, hates Ansell for what he had done. However, when she goes to the cemetery of her dead child, her hatred turns against Rickie.

Rickie goes for a night's visit to Cadover upon his aunt's invitation from Salisbury where he was the guest of the Ansell. At Ansell's house, he sees metaphysics, commerce and social aspirations harmoniously blended in striking contrast to his Sawston house. In the carriage, he opens the poems of Shelley. Stephen accompanies him and is allowed on the undertaking that he won't drink at Cadover. He saves Rickie from falling from the open door of the train after a row between them. Rickie observes Stephen over the book and wonders "... how bad temper could be consistent with a mind so radiant. In spite of his obstinacy and conceit, Stephen was an easy person to live with ... He never fidgeted or nursed hidden grievances, or indulged in a shoddy pride". ⁴¹ Rickie is impressed by his open heart, liberal outlook and above all a human approach to people. Stephen has natural understanding of people and things. He accuses Rickie of giving Agnes Saint's robes, when she actually needs careful watching.

Stephen has no use for Church, Rickie has no time for the landscapes—Ridgeway, Beacon Hill, Stonehenge, Verlands. Stephen tells Rickie that he hopes to find a girl not refined and that she should never have all his thoughts for all one's thoughts can't belong to any single person.

40. Ibid., p. 286.

41. Ibid., p. 295.

Rickie, who almost takes a second birth after the glorious riddance of his wife, Agnes clearly understands that people are important.

In the tavern, 'The Antelope' in Wiltshire, Stephen is found drunk. He breaks the promise he has made to Rickie. Rickie thinks that Stephen is a law unto himself and nothing other than Nature binds him. He pities him or rather envies him and prays for a miracle to convert him. But it occurs to him that he must pray for himself for he is ruined more than his half-brother.

Stephen, who had a row with Pembroke sermonises to him as a priest of Nature saying how the world is real with the seas, plains, solid chalk and how that is no 'miniature world'. Pembroke who always opposes the truth of life, changes under the impact of Stephen. He contemplates before the picture of the Demeter of Cnidus. The contact with 'Nature' holds out a beautiful and benign prospect for him also. The merciful evening sends up sweet scents of nature and Pembroke manages not to be cynical that evening.

As conventional people feel the warmth in the closed rooms, Stephen does so in the lap of Nature and takes to sleeping with his child in the night on the hillside open down. This is his symbolic return to Nature. He prefers the sweet-smelling thyme to the suffocated atmosphere of a room. For a moment, the earth arouses his child and she begins to chatter — 'My prayers'. It makes him brood over the accident and Rickie's death and his new life. He thinks that Rickie is reborn in the child and is alive body and soul even as Rickie himself earlier thought of his mother having come alive in Stephen. He trusts the benign influence of the spirit of Rickie to guide the future of his race with his thoughts and passion emerging triumphant in England — the new England. "The dead, who had evoked him, the unborn, whom he would evoke — he governed the paths between them".⁴² Thus Stephen's child serves as the chain of life ensuring immortality to Rickie and his redemption comes about through the new generation as in the Romances of Shakespeare. His situation anticipates Leonard Bast's in *Howards End*.

42. E. M. Forster: *The Journey*. P. 320.

The tranquillity in the meditating mind of Stephen is broken by the whistling train, but silence returns as the train passes, assuring that the spirit of England cannot be crushed under the weight of civilization.

Stephen reverently salutes his child. He gives the name of his mother to the child thereby allowing the 'prophetic hero' in the name of a future possibility, his share of fulfilment and his success in failure. Stone pertinently observes,

"the book is essentially apocalyptic rather than tragic, a book of revelation. And at the heart of that revelation is the vaguely adumbrated faith that the real hero is yet to come—a synthesis of Stephen's body, Ansell's mind and Rickie's soul into a new being and perhaps into a new sex".⁴³

Thus we see a close link through the child between the past and the present on the one hand, and the 'mind' and the 'heart' on the other. The reconciliation between these elements achieves a symbolic connection and in the next novel, *Howard End* which has the same English setting, the note comes off more reassuringly. Both the *Journey* and *Howards End* mark the confluence of many levels of significance, constituting an effective and distinctive fictional presentation of Forster's humanistic creed.

⁴³ Wilfred Stone: *The Cave and the Mountain—A Study of E. M. Forster*. Stanford: Stanford Univ., Press, 1965. P. 214.

Chapter - IV

THE 'INNER' AND THE 'OUTER' LIFE

Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height.

— E. M. Forster.

Howards End (1910), more than the other pre-war novels of Forster, achieves an adequate and abiding fictional realization of the injunction 'Only connect' which appears on its title page. The general problem in the modern literature also is the 'connection' between the real and the symbolic. The epigraph, 'Only connect ...' implies the duality of metaphysical opposites that exists in life - the real and the ideal; the body and the soul; the matter and the spirit, the prose and the passion; the inner and the outer life; the seen and the unseen and the mind and the heart, and underlines the need to reconcile them for attaining wholeness and wholesomeness in life. These opposites also point to the void in man's life and the novel calls upon each man to transcend his divided self and bridge the gulf between himself and his fellow human beings. This building of bridges under the auspices of love, understanding and personal relations is Forster's *donnee*, which is presented in this novel even more effectively than before. There is an idealisation of reality here for the assimilation between the 'inner' and the 'outer' life. The action of the novel is directed by the sensibilities of the two main groups of people — the Wilcoxes and the Schlegels which are at variance.

References to *Howards End* (1910) are to the Penguin Books edition, 1963.

The novelist attempts to achieve 'connection' at various levels — structural, symbolic, physical, psychological, metaphysical social, political and economic, and fuses character and situation with idea dexterously. This is Forster's most ambitious novel which embodies his serious philosophy with an undercurrent of comedy and irony. The novel also abounds in metaphors, images and coincidences that contribute to the ordering of the plot and lend shape and substance to Forster's sermon 'Only connect'.

In this novel, Forster does not resort to any external medium like Pan as in his early *Short Stories* or Italy as in the *Angels* and the *Room* or India as in the *Passage*. The ideals set out in this novel broadly are — belief in personal relations, love, affection or the 'inner life' as against material success, conventional moral strength, the masculine world of business activity or the 'outer life'. The polarities are synthesized and harmony is ensured for the life here and hereafter. Forster also glorifies the values of tradition and tempers them with rationality and modernity through culture and literature. The very title of the novel suggests how much importance Forster gives to an old English country-house which becomes instrumental in linking the destinies of the people from the city with those of the country and in connecting the past and the present. Music is another source through which, Forster says, life's 'daily grey' is set at naught.

Howards End is a fictional recreation of Forster's boyhood country-home at Stevenge in Hertfordshire which is drawn closely to represent the ideal of harmony and the promise of continuity. Forster writes about his close association with the Stevenge house:

The garden, the overhanging Wych-elm, the sloping meadow, the great view of the west, the cliff of fir trees to the north, the adjacent farm through the high tangled hedge of wild roses were all utilized by me in *Howards End*, and the interior is in the novel too. ¹

Howards End has similarity with the *Journey* in its setting and subjective-objective relations of the people. The autobio-

1. E. M. Forster: *Marianne Thornton, A Domestic Biography*. London: Edward Arnold (Publishers) Ltd., 1956, p. 269.

graphical element in both these novels helps Forster to connect the idea with the situation in the main frame of the plot. Wiltshire in the *Journey* and Howards End and its farm in this novel are invested with redeeming qualities and it is there that people ideally connect with the life-spirit. There is another parallel that while in the *Journey* the protagonist, Rickie, is modelled on Forster himself, here the woman protagonist and in fact, the 'hero' of the novel, Margaret, acts as his surrogate.

The Wilcoxes are an extension of the Herritons of the *Angels* and the Pembrokes of the *Journey*. They also anticipate the Anglo-Indian officials of Chandrapore in the *Passage*. They are the business people, who own the Howards End in addition to many others in the city and the country and are the exact counterparts of Forster's relations on his father's side, the Thorntons of the Clapham Common. Besides, Henry is the common name for the heads of both the families—the Wilcoxes and the Thorntons.

The Schlegel sisters, Forster reveals in an interview, are modelled on the sisters of his Cambridge friend, Goldsworthy Lowes Dickinson, and so are nurtured in the cultured influences that come from such a background.

Howards End has certain other parallels also with other novels of Forster. Like *Maurice*, this novel stresses the need for the classes to be united on the social scale and like the *Passage*, it shows how the mystic influences of life play a major part in achieving proportion and reconciliation between the forces in conflict. The rooms in the Italian novel, *A Room With a View* are what the houses are in *Howards End*.

The novel acts as a bridge between the early and the later novels and occupies a central place in the Forsterian canon thus making the theme of 'connection' central to his work. It exhorts mankind that a life 'unconnected' is a dead life and that the man who leads such a life is not entitled to the boon of humanity. The novel further illustrates how economic prosperity alone doesn't eliminate the maladies of life and how it has to be related to culture of the mind and the heart, even as science and art are to be harmonized for living a full and useful life.

The novel opens and ends on the happy note of the poetry and the beauty of life that Howards End embodies. The house as

a physical as well as spiritual entity displaces its materialistic owners, the Wilcoxes, and installs the artistic Schlegels in their place as its heirs through the mystic will of the enigmatic character, Mrs Ruth Wilcox who inherits it from her ancestors, the Howards.

The Schlegels, the two sisters and their brother, are half-German and half-English for their father comes from Germany and mother from England. Their German background gives them a certain understanding of the English life. Their inheritance of the idealism of their father helps them connect with the Wilcoxes, the upper class English business people of England on the one hand, and the culture-thirst poor clerk, Leonard Bast of the lower class on the other. Their love of culture, music, art and conversation that Germany embodies, enables, them to identify themselves with the middle class intellectual life of England. In this way, the novel provides many meeting points between Germany and England on the symbolic plane.

In *Howards End* also we see a triad in the three main scenes of Wickham Place, Ducie Street and Howards End. They parallel the three sections, Cambridge, Sawston and Wiltshire of the *Journey*. Wickham Place as the residence of the Schlegels for the major part of the novel hums with culture and literature which they represent and which Cambridge also stands for. Ducie Street house, which Henry Wilcox takes for his stay for a time in London, smacks of the Sawston conventionality and values of urbanity even as the Wilcoxes are for them. The news behind the house characterise the discordance of the city of London. Howards End is the place where people in discord come together and harmony is established through love and understanding as it happens in Wiltshire. This comparison also holds good in respect of the three sections of the *Passage* — 'Mosque', 'Caves' and 'Temple'.

There is a Wilcox in the Schlegel family in Tibby, the sisters' younger brother, whose love is self-centred and who is not at all concerned about personal relations, may be due to his Oxford influence. He also gets hay fever even in the city as all the Wilcoxes, except Mrs Wilcox, suffer from it. He, in a way, resembles Charles Wilcox in his lack of personal note in life throughout. Similarly, there is a Schlegel in the Wilcox family in Mrs Ruth Wilcox, who is like the Schlegels, not so much in her

intellectual apprehension of worldly affairs, as in her ardent passion for love, understanding and kindness towards fellow human beings. She has intuitive faculties like Margaret, who displays them at Oniton under the spell of nature. She also upholds the values of the heart and spirit, as the Schlegel sisters do with their concern for personal relations.

Howards End is the scene with which the novel begins and ends as it happens with the train journey in the *Angels*. Helen strikes the keynote and sets the tone by her instinctive liking for the house, the vine and wych-elm which are dearer to Mrs Wilcox than her family. Helen thus connects with Mrs Wilcox through the medium of the charming country-house and its farm. In her very first letter to Margaret from Howards End, she shows the distinction of the country-house which abounds in the poetry of life as against that of the city with its gables, wiggles, motors and dust all along.

Jane Austen's *Mansfield Park* affirms the abiding reality of society and resembles *Howards End*. Both books take titles from country-houses, and are ambivalent in their treatment of gentry. They explore the theme of 'Only connect', and emphasize the class divisions in the way of effective personal relations and envision an ideal of human connection in symbolic terms.

Helen's momentary affair with Paul, the younger son of Henry Wilcox, comes through as a result of her falling in love with Howards End and its beautiful setting and the Wilcox milieu. In her exuberant spirit, she perhaps parallels Miss Crawford of *Mansfield Park*. The memory of the momentary experience of Helen in the poetry of Paul's kiss and embrace leads to another plunge she takes when she is alone with Leonard Bast at Shropshire hotel. The second experience, equally momentary, brings out the rebel in Helen with which she achieves a positive connection through a negative means. These experiences of Helen are the outcome of her impulsive and emotional nature but her responsive mind enables her, in the first instance, to abandon her personality, which is a possible prelude to love. It is the character of Howards End that connects people with love in its sunny and rosy atmosphere. But Helen by her impulsive nature connects the upper middle class Wilcoxes and the lower middle class individual level.

Mrs Munt rightly drives the point home when she asks Margaret after receiving Helen's letter from Howards End if the Wilcoxes care for literature and Art, for she sees the proper matrimonial connection for her nieces only with people of such tastes. If she doesn't remember the full name of Howards End and varyingly calls it Howards House and Howards Lodge, it may perhaps be due to her unwillingness to reconcile with the idea that the influence of the Howards, its original landlords, on the house has ended and further, because she herself hails from Swanage, the countryside. Thus she connects psychologically the place with its past heritage.

Mrs Wilcox, unlike Mrs Munt, intuitively knows the secret hearts of the lovers, for the importance of 'direct desire' is supreme in her mind. She restores calm after the storm created by her son's love affair with Helen. She has come to possess a rich legacy from her ancestors and that helps her everywhere to penetrate the hearts of people with love.

She approached just as Helen's letter had described her, trailing noiselessly over the lawn, and there was actually a wisp of hay in her hands. She seemed to belong not to the young people and their motor, but to the house, and to the tree that overshadowed it. One knew that she worshipped the past, and that the instinctive wisdom the past can alone bestow had descended upon her...²

The Demeter figure of Mrs Wilcox connects the past with the countryside and the hay in her hand. E. K. Brown aptly observes that, "the wisp of hay in Ruth's hand is as much part of the portrait of Ruth as the bow in the hand of Raphael's Apollo."³

Mrs Wilcox is a mystic figure like Mrs Moore of the Passage and as the latter's spiritual home is in India, hers is the Howards End. She inspires people not through speech but by mystic silence. She is not capable of clever talk which is a 'social counterpart of a motor'. She is interested neither in the motor-cars and golf clubs of her Wilcoxes nor in the Art Club culture of the Schlegels. She is a wisp of hay and a flower herself. Thomson perceptively remarks that,

2. E. M. Forster : *Howards End*. P. 22.
3. E. K. Brown : *Rhythm in the Novel*. Toronto : Univ. of Toronto Press, 1950, p. 47.

Through Mrs Wilcox all the polarities are reconciled: grass and hay, tree and house, body and soul, matter and spirit, Wickham Place and Howards End. The city of London is not included in the vision of England, for it negates every value that Howards End and Mrs Wilcox stand for.⁴

As opposed to Mrs Wilcox, Mrs Munt possesses the power of distorting the past to a remarkable degree.

Margaret doesn't agree when her sister, Helen after her exasperating experience at Howards End condemns the 'outer life' of the Wilcoxes as resulting in 'panic and emptiness.' She perceptively remarks " '... that in nine cases out of ten nature pulls one way and human nature another' " ⁵ She also values the place of 'outer life' being herself sogged with the 'inner life' and capable of connecting both through personal relations. She tells Helen referring to the Wilcox way of life,

the truth is that there is great outer life that you and I have never touched—a life in which telegrams and anger count. Personal relations that we think supreme, are not supreme there. There love means marriage settlements, death, death duties ... This outer life, though obviously horrid, often seems the real one — there's grit in it. It does breed character.⁶

Margaret's connection with this outer life without any personal involvement only accounts for the clarity of her mind and the vision that her creator invests her with.

Margaret, more than her sister and brother, inherits the qualities of head and heart of her father, Ernest Schlegel, the 'mild intellectual light.' Mr Schlegel could be classed " '... as the countryman of Hegel and Kant, as the idealist inclined to be dreamy, whose Imperialism was the Imperialism of the air.' " ⁷ He displayed great patriotic fervour for his country, Germany and fought its wars without foreseeing the results like a 'Karma yogi' as the *Gita* describes :

4. G. H. Thomson : *The Fiction of E. M. Forster*, Detroit : Wayne State Univ. Press, 1967, p. 194.

5. E. M. Forster: *Howards End*. P. 66.

6. *Ibid.*, p. 27.

7. *Ibid.*, p. 28.

Karmanyee vaadhikaaraste maa phaleshu kadaachana
 Maa karma phala heturbhurmaate sangostva karmani (2-47)
 (you have only the right to action and not its result,
 but you should not fail in action.)

He became a naturalized Englishman, married a rich English lady and led a philosopher's life free from want. He reminds one of Plato's concept of philosopher-statesman, for he had been a soldier before he became a philosopher.

Helen who affirms that "... personal relations are the real life, for ever and ever"⁸ also represents the Forsterian humanistic ethic and voice. Though Margaret adequately fills the role of hero in the novel with the numerous connections she makes, Helen is a catalyst, responsible for whatever action takes place. More than her sister, she is on the side of reflectiveness, passion and the 'inner life'. Her vision involves 'prophecy' that Forster refers to in his *Aspects of the Novel*. The Schlegel sisters aim at getting the Wilcoxes look beyond themselves and see their fundamental weaknesses and responsibilities. They desire that "... public life should mirror whatever is good in the life within".⁹ This vision of theirs may not embrace politics and history but certainly provides for a positive connection between the public and the private life which is central to the novel. Margaret's assertion is that "... any human being lies nearer to the unseen than any organization..."¹⁰ and Helen treads the same line of thought. In their vivacity, Margaret and Helen somewhat parallel the two sisters-Minna and Brenda of Scott in *The Pirate*. It is only after the Wilcox experience of Helen that their ways begin to diverge.

The Queen's Hall Music concert in London, through which a third set of 'people' enter into the scene, expands the plot and sets the pace for a series of connections. The Schlegel sisters meet one Leonard Bast, a teen-aged clerk of the Porphyrian Insurance at the concert where Beethoven's Fifth Symphony is being played. Initially, music brings the Schlegels and Mr Bast together. The sublime notes of Beethoven pleasantly penetrate all ears and harmonize the hearts, though the German cousins of the Schlegels are insensitive to it. They also show their

8. Ibid., p. 27.

9. Ibid., p. 28.

10. Ibid., p. 30.

listaste for the art and literature of England. But Forster observes that "he (Beethoven) is engaged in the pursuit of something outside sound—something which has fused the sinister and the triumphant".¹¹ While Germany has a penchant for arts, the German cousins of the Schlegels in England do not have it. What Wilfred Stone observes here is true and fits in with the main theme of 'connection'.

The Germans in *Howards End*, both patriate and expatriate remind us that nations as well as classes must be connected, and Forster provides us, in the Schlegels' German 'connections', a gallery of profiles as portentous as those in Katherine Anne Porter's *Ship of Fools*. The Germans, though they are relations, they know nothing of personal relations; the ground on which, Forster feels, nations as well as people must meet.¹²

Forster assigns a place of glory to music for he believes that beauty can be introduced into fiction through 'rhythm' and that music, even as nature, connects people, purging them of their base elements. As it is, music makes the passion and beauty of life more vivid. The reactions of the auditors of the Fifth Symphony demonstrate their respective abilities for connecting the 'inner' and 'outer' life. Margaret has her heartfelt of music, turns it into literature and tries to trace meanings analogous to it as Forster himself did. Hers is a spiritual response as against Tibby's intellectual one. Helen is distinguished by her creative role in it. Westburg in his comprehensive study of this aspect says, "Helen's hearing of the Fifth Symphony symbolizes and in some respects actuates the overall movement in *Howards End* towards the synthesis of opposites into this steady and whole vision of life."¹³

Leonard Bast is too preoccupied with economic concerns to connect through music. He has a lack of perception. He comes

11. E. M. Forster: *Two Cheers for Democracy*, London: Edward Arnold and Co., 1951, p. 134.
12. Wilfred Stone, *The Cave and the Mountain — A Study of E.M. Forster*, Stanford: Stanford Univ. Press, 1965, p. 241.
13. B. R. Westburg:, "*Forsters's Fifth Symphony: Another Aspect of 'Howards End'*" *Modern Fiction Studies* X, 4 (Winter 1964-'65), pp. 365.

from the lower middle class and is 'on the extreme verge of gentility.' But being poor and 'suburbia,' he is out of tune with culture, and literature, the ladder of which he unsuccessfully aspires to climb. He fails, in spite of his efforts in literature and country-walking, to catch up with the imaginative and cultural Schlegels. Forster comments: "Some are born cultured; the rest had better go in for whatever comes easy. To see life steadily and to see it whole was not for the likes of him." ¹⁴

In the many-splendoured music of Beethoven, Helen notices the 'goblins' intruding, and perhaps this is symbolic of people's unbelief and consciousness of the 'panic and emptiness' of the world. Helen experiences this particularly, as the echo of the Marabar Caves in the *Passage* is experienced by Adela Quested. It could only be attributed to her preoccupation with the thoughts unconnected to the situation. The thoughts of the poor and 'unthinkable' Bast, at least in her subconscious mind, might be the reason for Helen's awareness of the disturbing presence of the 'goblins'.

This theme of the 'goblins', which begins with the concert and expands through the novel as a sort of Wagnerian *leitmotif* is an important adjunct to the Schlegelian attitude. Helen's taking away Leonard Bast's umbrella by mistake, though contrived, comically connects Mr Bast with the Schlegels. It may also be the influence of Beethoven.

Margaret says to Mrs Munt that "money pads the edges of things ... and that the lowest abyss is not the absence of love, but the absence of coin," ¹⁵ and this properly relates to Leonard Bast, who also echoes her words. These remarks of Margaret are Butlerian. Christina Pontifex in Butler's *The way of All Flesh* says that many lovable people suffer and die yearly for want of it. Thus we see, that money connects even as love does.

Let us now see the connection between Mrs Ruth Wilcox and Margaret. These two ladies are bred in divergent cultures. By tradition, instinct and growth, Mrs Wilcox is of the country and Margaret is of the urban Anglo-German background. But they

¹⁴. E. M. Forster: *Howards End*. P. 53.

¹⁵. *Ibid.*, p. 58.

have a spiritual affinity and the spirit extends their relations through love and understanding beyond the scope of words. Cyrus Hoy observes that

Mrs Wilcox and daily life are out of focus. But her abstraction is the emblem of her spiritual powers ... The personality of Mrs Wilcox has made manifest all the finest virtues of 'outer life' the life of fields and trees and open sky of nature conceived as a virtually spiritual presence. It is to the outer life in this sense that Margaret Schlegel might legitimately seek to connect her own somewhat over-refined life of culture and personal relations.¹⁶

They are destined to expand their relations beyond time and life. Thus, the temporal and spatial meet in these two characters on the symbolic plane Mrs Wilcox has nothing in the city of London to get up for in the morning. But she has everything at her Howards End — the lovely farm, the wych-elm with expanding shade, vines, roses, etc. She is also steeped in superstitious beliefs. The enchanting folk-lore woven round the wych-elm which has a ring of rural tradition of the past is believed by Mrs Wilcox and loved by Margaret. Blumenthal sees that

Margaret's relationship with Ruth exists on two levels — symbolic and realistic. Symbolically, Ruth indeed represents a goal, an ideal of proportion and connection which Margaret attains in the course of the novel; but realistically Ruth is just as impressed with Margaret's many virtues.¹⁷

As opposed to the twin responses of Mrs Wilcox and Margaret, for Henry Wilcox, the belief of the rural people is a 'rum' notion. He had his way in replacing the paddock by the garage at Howards End much against the will of Mrs Wilcox. The garage that comes in place of the paddock signifies the conflict between rural and urban civilizations.

The imperialist and the yeoman are the real antagonists of the novel. One recognizes the struggle is not between

16. Cyrus Hoy: "Forster's *Metaphysical Novel*." *PMLA*, LXXV (March 1960). P. 127-28

17. Blumenthal B. Finkelstein: "Forster's *Wome - Eternal Differences* : New York : Columbia Univ. Press, 1975, P. 103.

the Wilcoxes and the Schlegels but between the yeomanly heritage of Mrs Wilcox and the imperialistic instincts of her family...The struggle was not there because Mrs Wilcox could reconcile and connect the opposing elements in the two traditions. It's Margaret's social position in the middle of the two, where 'proportion' lies. 18

Leonard smashes the photograph frame of Jacky in his dingy flat. A fragment of glass cuts his fingers when he tries to pull out the pieces and a few drops of blood falls on the frame spilling over on the exposed photograph. A few pages later, Margaret, on her visit to Mrs Wilcox at Wickham Place drops the photo-frame of Dolly and the broken glass cuts her finger. The two incidents have a symbolic connection and the blood image parallels the scene in the *Room*, where Lucy's photos are covered with the blood of the stabbed Italian and the sight of streaming blood wakes her up to a new sensation. Blood symbolizes life and liberation.

Margaret with her stout defence of the Continent, her Germany strives for another connection. She says that Germany is interested in ideas, literature and art, that they have the 'kink of the unseen about them' and that there is liberty of thought which is the *sine qua non* for her and her creator. The liberalism of Margaret connects with culture. Her ideas and discussions keep a house alive'. She is interested in personal relations and what Forster says relates to her.

It is private life that holds out the mirror to infinity; personal intercourse, and that alone, that ever hints at a personality beyond our daily vision. 19

Margaret is brought closer to Mrs Wilcox by the Christmas eve. Mrs Wilcox takes Margaret along for her selection of Christmas presents and comes to know of the house problem of the Schlegels after the expiry of the lease of Wickham Place. For Mrs Wilcox to be parted from one's own house, the father's house, is worse than dying because of her own sentimental and spiritual attachment to her Howards End house. She is out of

18. Cyrus Hoy : "Forster's *Metaphysical Novel*." *PMLA*, LXXV (March 1960), P. 132.

19. E. M. Forster, *Howards End*, p. 77.

focus with the growing civilisation for which she has no use and which throws people into disarray as easily as a wayward child throws off his toy-house. As Mrs Wilcox feels strongly about the impending plight of the Schlegels when they are dislodged from their house, we see how Christmas brings about a connection with Mrs Wilcox's desire to give Margaret 'a memorable Christmas gift.' She asks Margaret, who could little connect it that way, to go down with her to Howards End to ascertain her opinion about the house and see whether she likes it or not. If Margaret couldn't visit Howards End during Mrs Wilcox's life, her connection with it is perhaps intended to be a spiritual one.

Margaret is able to see that Mrs Wilcox has only one passion in life — her house and the moment is solemn when she invites her to share the passion with her. Helen says in the end that she is the house and the tree. This illustrates the idea of immortality as continuity. Mrs Wilcox actually has a decisive influence as an unseen spirit. When Margaret says that she will visit another day, it looks odd for it will do "... for brick and mortar, but not for the Holy of Holies into which Howards End had been transfigured." ²⁰ Though Margaret cannot connect the beauties of Howards End, its nine windows, the vine and the wych-elm, she instinctively thinks that she should visit the house and the moment thereby connects her spiritually to the house. Austin observes,

Mrs Wilcox is one who recognised the importance of the past. She recognizes in Margaret the intellectually free woman, lacking however, the quality of the traditional mother of the family. It is this quality that Margaret inherits when connection is finally established between Mrs Wilcox and her. It is for this reason that Mrs Wilcox attempts to bring Margaret to Howards End. ²¹

Mrs Wilcox's funeral takes place at the village of Hilton. The poor rustics with whom she connects hold that the city of London, where she is made to stay is responsible for her death.

20. Ibid., p. 81.

21. Don Austin: "*The Problem of Continuity in Three Novels of E. M. Forster*", *Modern Fiction Studies*, VII, 3, (Autumn 1961), p. 220.

A woodcutter's mother claims prophetic power for she a strange vision after the death of Mrs Wilcox. Mrs Wilcox, living or dead, symbolizes love and her memory of love is fit in the country. So, the country people don't really believe in the dead. 'Holiness of heart's affection' makes them connect the living with the dead and the 'seen' with the 'unseen.' Ruth is known to know no worldly wickedness and wisdom like the flow in her garden, or the grass in her field. She had expressed a desire to the Rector for 'a more inward light.' The members of her family, however, connect little with the mystic powers symbolizes.

The death of Mrs Wilcox enables Margaret to see a little more clearly what a human being is and what he may aspire for and truer relations gleam in her ken. She thinks "perhaps the last word would be hope—hope even on this side of the grave".²² She becomes an apostle of humanism as her creator himself is analogous in her dynamic spiritual influence with Mrs Ramsay in Woolf's *To the Light House*. Though the Wilcoxes are not in her sort, "... but collision with them stimulated her, and she felt an interest that verged into liking even for Charles".²³ Here we see Margaret connecting her 'inner life' with the 'outer life' of the Wilcoxes. She emphasizes the necessity to connect the dualities the 'prose' and the 'passion' to see the steady and the whole view of life with the power of money and love. We also see a parallel in this between this novel and *The Lady Chatterley's Lover* of D. H. Lawrence. In both the novels there is a direct connection between the quality of the inner life and the kind of society men create. Both the novels seek to establish a connection between the emotionality of the individual and the society.

Margaret differing from her sister, Helen, shows how the connection achieved through love leads to a series of spiritual connections and to comradeship or brotherhood. She writes to Helen: "'Don't brood too much on the superiority of the unseen to the seen. It's true, but to brood on it is medieval. Our business is not to contrast the two, but to reconcile them.'"²⁴

22. E. M. Forster : *Howards End* P. 98.

23. Ibid.

24. Ibid.

Margaret's approach to connect the two is Greek in spirit and she persuades her sister not to take the medieval line. This exhortation of Margaret is received by Helen when she dallies with the lovely nature in the German countryside among the woods, fields and hills on an adventure. It is perhaps due to the influence of nature that she understands the reality of what Margaret says and, by and by the taint of her idea is cleansed. Both the sisters achieve reconciliation which results in synthesis on the emotional and physical plane.

Leonard Bast comes to Wickham Place of the Schlegels at their invitation. "One guessed him as the third generation grandson to the shepherd or plough boy whom civilization had sucked into the town; as one of the thousands who have lost the life of the body and failed to reach the life of the spirit".²⁵ The contrast between the city and the country is characterized by Leonard. He is neither with the Londoner nor with the country-man, being in economic struggle. The visiting card Margaret gives Leonard Bast after the concert, symbolizes the life of culture. Culture or thirst for culture brings him closer to the Schlegels.

In Leonard's adventure of country-walking to see the dawn, the Schlegel sisters agree that there is something beyond life's 'daily grey' and thereby they break the class barriers on the emotional plane in the assertion of the wonder of the world. They look upon Leonard as one of their sort. He, too, thinks that everything about the Schlegels is romance though he can connect with none of it. Margaret tells Bast, "...we hoped there would be a connexion between last Sunday (on which he walked by the Pole star to the meadow), and other days".²⁶ She asks, "what is the good of your stars and trees, your sunrise and the wind, if they do not enter into our daily lives?"²⁷ Margaret's concern for Leonard makes her confront him with that question and her concern is the concern for connection. But since Bast does not connect, the splendours of nature have never properly entered into his life. Margaret, through the experience of the world, the Wilcoxes and the Basts, sees the essential truth that money

25. E. M. Forster : *Howards End*, P. 109.

26. *Ibid.*, p. 135.

27. *Ibid.*

is the prerequisite to culture and "...is the warp of the world."²⁸

The Wilcoxes' economic power serves to enforce Margaret's respect for them. According to Smith, "there is quite a close thematic parallel between *Howards End* and *Major Barbara* in that, culture, in the person of Cusins, and religion in the person of Barbara, 'connect' with Money and Power in the person of Undershaft."²⁹ All the talk about money in *Howards End* clearly echoes Shaw. Leonard's country-walking all night and failing to discover any beauty in the dawn links him to Conrad's Lord Jim, who gets his idea of romance and heroism from literature and not from life and so fails in his apprehension of it. Margaret's accent is on the "... struggle against life's daily greyness against pettiness, against mechanical cheerfulness, against suspicion."³⁰ She connects Bast with a symbol and says so to him as she remembers others by some place. Though Leonard does not lack the goodwill and the touch of emotion, he lacks the courage of conviction and commonsense.

Mr Wilcox's view of London, his industrial city, is a credible one but it has no place for the imagination that comes from heart with the pulsation of humanity. Mr Wilcox decides against liberalism of any kind. The ancestral house of Mrs Wilcox is 'neither one thing nor the other for him. He is not concerned with relieving, life's daily grey' for he does not have either a dear person or a dear place to connect with. When Margaret speaks to Mr Wilcox about Leonard's outside interests, his tramping in Surrey and his being a real man, he foolishly thinks that she is in love with Leonard. In this 'magic triangle of sex' even the steady male, Mr Wilcox is stirred to jealousy and is prompted to propose to her; Forster says, "it is jealousy, not love, that connects us with the farmyard intolerably, and calls up visions of two angry cocks and a complacent hen."³¹ It is Celen and not Margaret who falls in

28. Ibid., p. 122.

29. Malcolm Bradbury, ed. *Forster: Collection of Critical Essays* (qtd. from H. A. Smith's essay) New Jersey: Prentice Hall Inc., 1966 P. 110.

30. E. M. Forster, *Howards End*, P. 135.

love with Leonard for she says after her meeting with him alone in their library, "I like him extraordinarily".³²

For Margaret, houses are 'alive' and ironically, she wants Henry Wilcox to let out Howards End to them driving out its tenant. It is again Margaret that can persuade herself to wed with the 'outer life' as when the telegram of Henry comes offering to let out Ducie Street, she accepts the offer against the wishes of the other Schlegels. As the central radiance of love entails every man and woman to open his or her heart at least once, "he and she were advancing out of their respective families towards a more intimate acquaintance".³³

Forster in his authorial comment brings out the novel's central vision and stresses the importance of the brotherhood of man as his goal. He says: "It is impossible to see modern life steadily and see it whole, and she (Margaret) had chosen to see it whole. Mr Wilcox saw steadily."³⁴ It is but natural that they should be united in matrimony to connect and see life steadily and see it whole. The difference of age between them of about twenty years is no bar for it is not a union of bodies but of minds in the Platonic sense. Margaret accepts Henry with self-confidence that she can balance his virtues and shortcomings and integrate them for a better life. Frederic Crews rightly observes that—

Margaret's redeeming virtue, the ability to 'connect' operates on every level of action in *Howards End*. In connecting herself to Henry Wilcox through marriage, she not only bridges the perilous gap between male and female, but symbolically marries her civilizing force to the power of modern England.³⁵

The most productive kind of reconciliation would not destroy the identity of opposing forces but preserve them in tension with each other. Howards End becomes a bulwark and support to the accord achieved by Margaret and Henry.

31. Ibid., P. 139.

32. Ibid., P. 140.

33. Ibid., P. 147.

34. Ibid., P. 152.

35. F. C. Crews, *E. M. Forster: The Perils of Humanism*. Diss., Princeton; Princeton Univ., Press, 1962, p. 121.

The thought of Howards End is constantly in Margaret's mind while she is in the company of Henry Wilcox. At Ducie Street house where she is taken round, she asks him if its furniture has come from Howards End and if the drawing-room has the resemblance with Mrs Wilcox's at Howards End. While Margaret alternately thinks of Howards End and its legal owner, Mrs Wilcox, Henry asks her to be his wife. This coincidence thus brings about a lasting connection.

Margaret decides to marry Mr Wilcox not out of love for him but due to her steadily growing liking for him for nearly three years with the understanding that he is a real man, whose 'outer life' is as much important as their 'inner life' to make, life whole. H. A. Smith says that "Margaret makes a regular connection with the 'hero' of the modern civilization, while her sister makes an irregular one with the man (Leonard) who is both literally and symbolically his victim."³⁶ She sees a clear line of distinction between her connection with Henry Wilcox and Helen's love for Paul. While Henry is 'afraid of emotion', she is sure that "one is certain of nothing but the truth of one's emotions".³⁷ Her understanding connects materialism with spirituality. Helen, however, is superior in her desire for the passion and poetry of life and protests against Margaret's match because she sees in Henry the lack of both.

Henry Wilcox had the sneaking belief that bodily passion is bad. He is not religious in the true sense but in the name of religion, he is ashamed of loving even his wife. "Mrs Wilcox was too far back in his life. He did not connect her with the sudden aching love that he felt for Evie"³⁸ Margaret tries to point out the salvation that is already latent in his soul. Her sermon, 'only connect' is thus directed to him.

Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer. Only connect, and the beast and the monk, robbed of the isolation that is life to either, will die. ³⁹

36. Malcolm Bradbury, ed. *Forster: Collection of Critical Essays*. New Jersey: Prentice-Hall Inc., 1966, p. 111.

37. E. M. Forster, *Howards End*. P. 160.

38. *Ibid.*, P. 232.

39. *Ibid.*, pp. 174., '75.

Though Margaret hopes to build the bridge on the foundation of love and on that basis span their lives with beauty, she could not fulfil it yet for the taint of Henry persists, and it requires a more powerful influence such as that of *Howards End* for him to see the whole view of life and connect as the Schlegels and his dead wife Mrs Wilcox would have liked it. Henry sets up a wall of obtuseness against Margaret's aspiration and puts his foot firmly on her mission. His motto is 'concentrate' and not 'connect'. To connect is 'frittering away his strength' but for her "it's enlarging the space in which you may be strong".⁴⁰ When his concentration is on multiplying his assets through business, how could he connect?

Helen clearly states Henry's position as one who has reconciled science with religion and so people like him talk of the 'survival of the fittest' which is detestable to her. Her concern is for love and understanding at the human level through personal relations and with the aid of 'inner life'. The connection between the inner and the outer life has been looked afresh by the critics in the novel from the psychological point of view. There is an 'objective correlative' between the poor clerk, Leonard and Helen at the psychic level.

The Schlegel sisters are a class apart from the rest and they transcend the level of the Wilcoxes and the Bastis intellectually. They are highly individualistic and differ on matters of metaphysical implications. Helen says to Margaret, "You and I have built up something real, because it is purely spiritual. There's no veil of mystery over us. Unreality and mystery begin as soon as one touches the body."⁴¹ But Margaret is of the view that "all vistas close in the unseen..."⁴² So we see a conflict in the approach of the two sisters. Helen's accent is on the 'inner life' and she emphasizes the need to connect. For both the sisters, the 'inner life' is secure and so they make the 'externals' their main concern.

The inward rhythm of harmony is consistent with the external environment. Nature, in league with human nature works up such symbolically charged moments for sensitive people like

40. *Ibid.*, p. 175.

41. *Ibid.*, p. 182.

42. *Ibid.*

Margaret. It is an unexpected love of the island that awakes in her and connects the joys of the flesh with the inconceivable.

Helen and her father had known this love, poor Leonard Bast was groping after it, but it had been hidden from Margaret till this afternoon. It had certainly come through the house and old Miss Avery. ⁴³

The suggestion that all the 'tangible joys of spring' come so late to Margaret and that they are already Helen's, perhaps hints at Helen's superiority over her sister and that it is her connection with the 'spring' in nature and the 'spring' in man that befits the phrase 'only connect' in the novel.

Margaret is grateful to Henry for he saves the Howards End farm and house from ruin though he has never had any fine feeling or deep insight. It is also strange when he expresses to Margaret that he doesn't want the fine Wych-elm spoilt at Howards End. It is the force of nature and righteousness that enables him to connect thus with what is called life-spirit.

Margaret and Henry present an antithesis. Henry is always right in his investments and wrong about the people around. He has no affection for people in general, except for his children. Margaret, on the other hand, with her real sentiment for people never forgets any one whom she cares once. "... She connected, though the connexion might be bitter, and she hoped that some day Henry would do the same". ⁴⁴ It is the vision of the house and the tree at Howards End like Wordsworth's *Tintern Abbey* that serves her as a treasure of memory to draw upon against the 'foggy night and day' of London.

On the eve of the Onton expedition for Evie's marriage, Margaret's chauffeur, who is an Italian, loves to delay her at Shrewsbury to enable her to see the beautiful landscape after her heart's desire in the manner, the Italian driver, Phaethon leads Lucy through the flush of violets to George where she properly belongs.

Margaret's genuine feeling of love is reflected when she becomes restless seeing Charles's motor-car running over a cat.

43. Ibid.

44. Ibid., p. 194.

While she connects with love for all beings, being in league with the influence of earth, the Wilcoxes are people of 'dust, stink and a cosmopolitan chatter' rolled into one. "... The girl whose cat had been killed had lived more deeply than they," ⁴⁵ for she belonged to the earth and her natural feelings. Neither Henry nor Charles tries to understand Margaret's spirit of adventure on the Oniton road. Their view of feminine nature is too narrow. Charles with his echo of motor-cars and authoritarianism also could not comprehend the depth of Margaret's love for Oniton, its farm and landscape. She seeks to make Oniton her future home. It is at Oniton that the first real connection occurs, when Helen, Margaret and the Bastis are brought together for the first time. Significantly enough, it is near Oniton that the heir of Howards End is conceived. Oniton represents Margaret's personal triumph, and her ability to deal with the unexpected accounts for her success in connecting and enabling her sister Helen and husband, Henry also to connect.

As Mrs Wilcox was anxious to walk to the church and not go motoring at the wedding of Charles, Margaret too expresses a similar wish at Evie's. This coincidence further brings the two ladies together and effects connection between them. They share a common love for the feel of the earth in the civilized world of motors. Margaret's only ally is the power of home and when Henry mentions that she might like to be married from her old home (Wickham Place), she at once tells him that she wants her new home (Oniton). Thus she connects with the country and shows her distaste for the city. In the case of good characters like Mrs Wilcox and Margaret, houses are extensions of human personality, the means by which they establish a harmony with the natural rhythms of the earth.

Helen makes love to Leonard more out of remorse than passion for him at the Shropshire Hotel near Oniton in a fit of temper. She looks upon him at the time as a symbol of oppressed mankind. Leonard loses his Insurance job and becomes penniless by Henry's ill-advice. Later, he gets rejected when Helen takes him and his wife, Jacky to Oniton in a miserable condition and approaches Henry through Margaret for his help on Evie's wedding night. She says to Leonard Bast about the Wilcoxes that "perhaps the little thing that says 'I' is missing out of

the middle of their heads. ... " 46 which means that they do not have the inner consciousness which comes from inward light. According to the Hindu philosophical concept 'Aham Brahama' that is the awareness of the self that paves the way for the creative will and the growth of higher man out of the self and in what Helen says, the Wilcoxes utterly lack in it and here they require the Schlegels to guide them. Leonard, who sees life through literature and not lives it really, includes himself among the people who say 'I'. But as Margare admits, since none of the Schlegels is practical, they need that Wilcoxes, however deficient they might be, in their inward light.

Helen with her inner consciousness could distinguish between 'Death and the idea of Death.' Leonard, who is not free from want is far away from the metaphysical ideas such as those of Helen. When he loses the job, he is obscured from the divine harmonies which include death, life and materialism. Helen declares: "Death destroys a man: the idea of Death saves him," 47 and the paradox is beyond the comprehension of Leonard. Helen's idea is to show the importance of love and it parallels the Hindu philosophical view for its concept of the immortality of soul and the mortality of body, whereby death only leads to a rebirth and does not give any scope for panic to man.

But Margaret continues to be under the sense of 'flux' after marrying Henry, seeing his past as well as his heart. There are basic differences between them. "She, a monogamist, regretted the cessation of some of life's innocent odours; he, whose instincts were polygamous, felt morally braced by the change, and less liable to the temptations that had assailed him in the past." 48 In the name of civilization and cosmopolitanism people like the Wilcoxes believe only in drifting away from earth.

Miss Avery, the house-keeper of Howards End, like Mrs Wilcox, has instinctive and intuitive feelings. Through her, the shadows of coming events are cast. It is more because of Miss Avery's presence as Mrs Wilcox's representative that Margaret on

46. Ibid., P. 218.

47. Ibid., P. 223.

48. Ibid., p. 241.

her second visit to Howards End farm gets a feeling of completeness and thinks that "in these English farms, if anywhere, one might see life steadily and see it whole, group in one vision its transitoriness and its eternal youth, connect—connect without bitterness until all men are brothers."⁴⁹ Miss Avery characterizes rustic simplicity and virtue that is native to the offspring of nature. Her power of second sight comes naturally to her from an invigorating unison with the land itself. Howards End has a supernatural quality that helps connect the human and divine aspects within the individuals like Mrs Wilcox and Miss Avery. Peter Widdowson observes that "Howards End is connected with the 'Life of the Spirit', the 'unseen'—the 'life of values', the novel as a whole is concerned to establish the 'connections' between the warp of the world and values".⁵⁰

Miss Avery connects Margaret in ever so many ways with the dead Mrs Wilcox. She even becomes censorious of Henry Wilcox and later charges Charles with murder when Leonard dies of his sword-blow. She does not want to keep Howards End house empty as Mrs Wilcox would have wished. She tells Margaret how not even one Wilcox is fit to receive the good influence of the farm as they all get hay fever. When she says that Ruth should have married a soldier, we see a connection that Howards End, which belonged to Mrs Wilcox in that context would have naturally gone to the Schlegels, Margaret's father being a soldier. It is through simple characters like Miss Avery that Forster enables the readers to see the heart of the matter and the central truth.

Margaret displays exemplary courage, when finally Helen comes to Howards End and was with child, by preventing the males, Henry and the doctor, Mansbridge from upsetting her in that condition. Margaret knows that Helen 'never sins against affection' and that that is her guiding factor. Here we see the point of feminine superiority in the world of masculinity. She says to Henry, "it all turns on affection now."⁵¹ Her heart speaks, "I like Helen very much, you not so much...And affection,

49. Ibid., p. 250.

50. Peter Widdowson, *E. M. Forster's Howards End—Fiction as History*. London: Sussex Univ. Press, 1977, p. 64.

51. Ibid., p. 271.

when reciprocated, gives rights."⁵² Where Mrs Wilcox fails to take the Wilcox ego, Margaret admirably succeeds for she possesses a sense of wit. She fights for the rights of women against men and on this account Lionel Trilling aptly observes, "Howards End is not only a novel of the class war but of the war between men and women."⁵³

Helen says that Howards End house seems more alive with their things than in the old days, when it held its owners', suggesting that they are the true inheritors of the house. She tells Margaret that the house 'looks to be her own now' as Miss Avery made it appear to be. It could be connected to her recollection of the past which was invested with a passion. Secondly, in the midst of their own things—books and furniture, she develops a sense of oneness with the house. The reunion takes place between Helen and Margaret with "...the knowledge that they never could be parted because their love was rooted in common things."⁵⁴ Helen begins to connect even the Howards End garden with their childhood, as though they were born in that house. When she comes up to her sister smiling, "they looked into each other's eyes. The inner life had paid."⁵⁵ This incantation further emphasises the need to connect and highlights the virtues of the 'connected life'. This optimistic note is the refrain of all Forster's fiction and for this, he makes love a precondition.

Margaret also echoes her sister's words and admires the wonderful powers of the house. She aptly says that "it kills what is dreadful and makes what is beautiful live".⁵⁶ She does no longer think that 'the house is dead.' Helen's unqualified praise for the house goes a step further. For her "the house has surer life than we,...I can't get over that for thirty years the sun has never shone full on our furniture. After all, Wickham Place was a grave".⁵⁷ Helen thus characterizes the city as a place of darkness. This brings to the fore the connection between

52. Ibid., p. 271.

53. Lionel Trilling: *E. M. Forster—A Study*. London: The Hogarth Press, 1944, p. 103.

54. E. M. Forster: *Howards End*. P. 278.

55. Ibid.

56. Ibid., p. 279.

57. Ibid., p. 280.

Wickham Place and Howards End and points out how the latter is inevitable for lighting up the things and the people of the Wickham Place, even as the Schlegels are for the Wilcoxes.

As in the *Angels*, where Philip and Gino quarrel and drink the milk ritualistically offered by Caroline, here both Helen and Margaret drink the milk sent through the baby, Tom by Miss Avery. It is the *genius loci* that fully reconciles Margaret and Helen and the connection the house scores is real and fuller than perhaps the one between Margaret and Henry Wilcox. But it is made possible through the latter. Margaret leaves the house for getting Henry's leave for their overnight stay.

Margaret exhorts Henry to grant leave for Helen to stay in Howards End for the night, invoking the memory of his dead wife. But when he refuses, the acme of her all-time forthright affirmation comes forth electrifying every word she utters. She says to him,

A man who ruins a woman for his pleasure, and casts her off to ruin other men. And gives bad financial advice and then says he is not responsible. These men are you, you can't recognize them, because you cannot connect. ⁵⁸

Through this hard-hitting sermonising, Margaret proves her heroic quality and shows how she is a blend of rationality, cultured intelligence and acquired spirituality. This removes the last ramparts of the civilized hypocrisy that the city-bred people everywhere personify. It is not delivered to Henry alone but to the people at large who are akin to the Wilcox outlook of life. The connection she exhorts Henry to make is of an ethical nature.

Margaret learns that the inner life may be intensified through one's relationship with others and through vital contact with nature in the manner of Mrs Wilcox.

Beast, perhaps, is also a part of Mrs Wilcox's mind. Hence, the androgynous character of the house and the tree enshrines the peace that passes understanding in the hitherto unconnected lives of different classes of people and achieves synthesis. When

Margaret connects with Mrs Wilcox, she crosses all class and other barriers and all the opposites that divide people and their lives thereby come to be connected.

Leonard reaches the village Hilton early in the morning on his way to Howards End. In the rural life of Hilton, we see the contrast with the city.

The Hiltoners are the children of the soil and their lives bloom in nature as the flora with the virtues of innocence and simplicity. They are people of Mrs Wilcox's clan.

As Leonard reaches the Howards End house and makes his confession, "Mrs Wilcox, I have done wrong,..."⁵⁹ for the self-assumed private sin of seducing Helen, Charles, who is present there thrashes him with the old Schlegel sword and it hurts him in the heart. The Schlegel books fall over him in a shower. It is for the culture and literature of the Schlegels that Leonard endeavours unsuccessfully in life and perhaps in his death, his wish is fulfilled. Another interpretation could be that the old Schlegel sword becomes instrumental in killing Leonard because the sword symbolizes the muscular power and Leonard had none of it. The 'murder' takes place at the country-house, the values of which also do not touch him. So it is the combined force of the two that strikes him dead. For Leonard to connect, he requires the qualities of the Hiltoners, and Ernest Schlegel. With Helen pouring water over him, the ritualistic sanctity is brought about and an acceptance of Leonard by Helen into her own stock is established. Miss Avery's desire that the dead should go with the sense of fulfilment richly connects and further establishes the links of continuity. She says, "no one ever told the lad he'll have a child."⁶⁰ Like Rickie of the *Journey*, Leonard is 'saved' and his continuity after his death through his would-be son is assured.

The Wilcoxes, to be fair to them, are not lacking in affection. "... They had it royally, but they did not know how to use it".⁶¹ Even Charles entertains the thought vaguely that he ought

59. Ibid.

60. Ibid., p. 307.

61. Ibid., p. 306.

to have been taught to say 'I' in his youth. Thus Forster's unredeemed characters also attempt at 'connection' and catching up with the redeemed. As in the *Journey*, where Rickie's death brings salvation to him and a new understanding among the others, here also in Leonard's death, through violence and melodrama, sanity is restored and the value of humanity upheld. Forster likens the causes and effects of the events connected with Helen and Henry to those in a pack of playing-cards. Margaret sees that "... there was beauty and adventure behind, such as the man (Leonard) at her feet had yearned for; there was hope this side of the grave; there were truer relationships beyond the limits that fetter us now"⁶². The hope is that a child would be born into the world to take the great chances of beauty and adventure that the world offers and remove the taint of Helen and redeem Leonard, making up where he fell short. The new hope of a New Life and a New Spirit is for all-Helen, Margaret, England and the reader. "... The time for telegrams and anger was over, and it seemed wisest that the hands of Leonard should be folded on his breast and be filled with flowers".⁶³ Flowers symbolize life and folding the hands that fill them signifies the preservation of it in a new light.

Margaret's shock treatment to Henry for all his lopsidedness brings about a salutary result. As we connect the past and the present events of the novel, the process of Henry's transformation that has already begun, proceeds in the positive direction after Margaret's purging speech. Leonard's death completes the circle. His admission into the Schlegel milieu at least after his death heralds the social conscience of the new spirit of England.

It is through Margaret's love of the dead Mrs Wilcox, Leonard and Howards End and then Henry that the survival of the heir to the house is made possible. It further achieves a connection between materialism and spirituality. "Henry should fade away as reality emerged, and only her love for him should remain clear, stamped with his image like the camoes we rescue out of dreams."⁶⁴ Margaret becomes convincingly sure of

62. Ibid., p. 307.

63. Ibid.

64. Ibid., p. 309.

his future. He is made better by her and the happenings such as Leonard's death and Charles's imprisonment. She is confident that he would soon present a healthy mind to the world again. All these years of his business life, he was constantly on the move, 'until the ends of the earth met'. But now after these incidents, he gets tired and decides to settle down. Thus the inevitable in his case is expected to follow — "the release of the soul to its appropriate Heaven." ⁶⁵ Margaret believe in immortality for herself and makes him also believe in it. If rebirths are there, they might meet again though their levels may be different. The redoubled effect of fate also makes Henry submit to his wife. The first result of it is that he actually sits on the grass to talk to her for the first time, thereby making the first genuine contact with earth. In the past, he would have thought of his prestige. Thus Henry, the man of city, comes to seek a connection with the country and the Power of nature.

The keys of Howards End that Margaret tosses towards him fall on the sunlit slope of grass and Henry does not pick them up for they do not really belong to him even as the door of the house opens to Margaret without the help of the key. When Henry completely surrenders to Margaret, after his fortress collapses with the imprisonment of Charles for three years for man slaughter, "... she took him down to recruit at Howards End". ⁶⁶ The sermon of Forster, 'only connect' thus comes to be realised. Austin observes,

When Mrs Wilcox connects with Margaret, the subordinate connections of the novel take place — Helen-Margaret, Helen-Henry, prose-poetry, mind-heart, past-present, the whole view-the steady view. The novelist's epigraph is fulfilled. The family is reconciled and reestablished at Howards End with Margaret in control as the mother of the family. And as such, she is the new spirit of Howards End, a guarantee of continuity. ⁶⁷

⁶⁵. Ibid., p. 309.

⁶⁶ Ibid., p. 311.

⁶⁷. Don Austin: "The Problem of Continuity in Three Novels of E. M. Forster", *Modern Fiction Studies*, VII, 3, (Autumn 1961), p. 222.

Tom, the six-year old farm boy, whom Margaret considers a wonderful nursemaid, plays with hay and Helen's year-old baby. Helen says that Tom and her baby are going to be life-long friends. Thus, the people of two different classes come together in the country-house which the city does not value. This coming together also occurs in respect of Helen and Leonard, though it is through a clandestine relationship. What Helen says is true, for not only her son is to inherit Howards End and farm, but he is the result of the union of two levels of people and values. In a sense, both the children belong to the same stock. Miss Avery's niece's son, Tom, like his grandmother, is sure to be steeped in nature and its culture and surely he would enable Helen's child to adopt the same through his comradeship.

In spite of hay fever, Henry continues to stay at Howards End mainly due to Margaret's influence and there he connects as desired by her. Helen connects perfectly with her sister, Margaret, as she sees that the latter's love and understanding increase steadily so much that even death would not part them. Margaret restores clarity to her understanding. She says, "It is only that people are far more different than is pretended. All over the world men and women are worrying because they cannot develop as they are supposed to develop." 68

Helen's transformation from the torture of the previous year to the happiness of the new year is due to Margaret and through Margaret she loves Henry and *vice versa*. Margaret attributes that happiness to understanding one another. She connects, for she is inspired by love. Her life has been truly heroic. She sees how fate has helped her and admits that there are moments when she feels Howards End peculiarly their own. Helen also says, "... I can't help hoping, and very early in the morning in the garden, I feel that our house is the future as well as the past." 69 Austin pertinently says, "Helen connects by her final association with Howards End. The child, representing the new generation, destined to become the inheritor of Howards End, will himself be faced with the responsibility of connecting the past with the present." 70 Helen's child born in the centra¹

68. E. M. Forster: *Howards End*, p. 314.

69. *Ibid.*, p. 316.

70. Don Austin, "The Problem of Continuity in Three Novels of E. M. Forster," *Modern Fiction Studies*, VII, 3. Autumn (1961), p. 228.

room which in view of the Schlegel's attachment with every part of the Howards End shows that the child's birth makes it central.

There is something uncanny in Margaret's triumph. It is the triumph of the country, the spirit of Mrs Wilcox that she imbibes. "She, who had never expected to conquer anyone, had charged straight through these Wilcoxes and broken up their lives." ⁷¹ Henry declares to his people that Margaret intends to leave the house to Helen's son after her death. After the other Wilcoxes leave the house, there is infectious joy and Helen personifying that cries, "...the big meadow, we've seen to the very end, and it'll be such a crop of hay as never." ⁷²

Forster's biographer. Furbank quotes R. A. Scott James, who in his review in the "Daily Mail" laying emphasis on the connectedness of this novel says,

Only connect ... is Mr Forster's motto. It is because he has taken this motto not only for his book but for his method of work that he has achieved the most significant novel of the year... to write a novel near to nature on the one hand, and true to the larger vision on the other, requires tremendous labour of thought making perception and wisdom fruitful; the fitting of the perception of little things with the perception of universal things; consistency, totality, connection. Mr Forster has written a connected novel. ⁷³.

While *Howards End* is a well-made novel in bringing the classes together, the next novel, *Maurice* illustrates how that could be made possible by Forster not through the love in the ordinary sense but an abnormal trait of homosexuality putting forth a strong plea that it is also a kind of relationship that can connect the physical and psychical lives of men and establish harmony, even as the marital contact does.

71. E. M. Forster: *Howards End*. p. 318.

72. *Ibid.*, p. 319.

73. P. N. Furbank, *E. M. Forster—A Life*: Vol. I The Growth of the Novelist (1879-1914), London Secker and Warburg, 1977, p. 188.

Chapter V

PHYSICAL AND PSYCHICAL

My defence at any Last Judgment would be "I was trying to connect up and use all the fragments I was born with..."

— E. M. Forster.

In *Maurice* (1971), as in the other novels, Forster's imperative of personal relations, the need for a mutuality of feeling and understanding, which transcends the formidable and dehumanizing barriers of modern society, lies at the thematic centre. This penultimate novel of Forster is significant in dramatizing in unusually cold terms, the ideal in Forster's fiction — the need to connect the physical and the psychical levels. The 'Terminal Note' appended to the novel in 1960 provides important links for understanding the mind and art of the writer. The novel's theme of homosexual love was taboo in the society of the day for political and social reasons and so Forster withheld the book from being published during his life-time.

The inspiration to write the book, as Forster acknowledged, came after his visit to Edward Carpenter of Sheffield at Milthorpe, after the publication of Carpenter's "The Intermediate Essay" in 1908. Carpenter was a believer in the 'Love of Comrades' and Forster was impressed by the 'missionary'. Forster's Cambridge don and friend, Goldsworthy Lowes Dickinson, was instrumental in his coming under the influence of Carpenter. Once while he was at Carpenter's 'shrine', his comrade, George Merrill happened to tickle his sensuality with a touch on the back, which led to the conception of the book, *Maurice*. The

novel was completed in 1914. Carpenter's long Whitmanesque poem, "Towards Democracy" and his homosexual connection with George Merrill made Forster look upon Carpenter as his saviour. It was Carpenter who enabled Forster to free himself from the agony, loneliness and mental sterility which he suffered during the period of the conception of the book. Carpenter was a 'healer', who worked through 'personal and physical contact.' He and his friend, George Merrill "combined to make a profound impression on me and to touch a creative spring... The sensation was unusual ... It was as much psychological as physical ... it would have acted in strict accordance with Carpenter's yogified mysticism, ..." ¹

There were many other homosexual escapades of Forster which are recreated in his biography and which possibly account for the portrayal of certain characters in the novel in whom the trait of homosexuality is seen. The novel depicts the idealization of this type of relation between man and man. There are striking similarities between the contents of Forster's many letters to Florence Barger and some passages in *Maurice*. Forster reveals that one of the main characters of the novel, Clive Durham, is drawn on the model of an 'academic acquaintance', who could be no other than his close Cambridge friend, H. O. Meredith, whom Forster considered his 'emancipator.' Similarly, Maurice, the hero of the novel, might have been modelled on Syed Ross Masood with whom Forster had intimate personal relations for several years and whose acquaintance enriched his understanding of India and enabled him in a significant way to give shape to his classic. *A Passage to India*; Harold of *Albergo Empedocle* is similar to Maurice as an ordinary homosexual English man. Alec Scudder, the other important character of the novel may have had as his basis Forster's Egyptian 'friend', Mohammad of the lower middle class.

Forster, however, does not admit any connection between his hero and himself.

In *Maurice* I tried to create a character who was completely unlike myself or what I supposed myself to be: some one

References to *Maurice* (1971) are to the Vikas Publications, Delhi Edition, 1971.

1. E. M. Forster : *Maurice*. P. 235.

handsome, healthy, bodily attractive, mentally torpid, not a bad business man and rather a snob.²

While the psychology of Maurice is undoubtedly that of his creator, this denial of identity may be due to Forster's utmost regard for social respectability in the prevailing conditions of the society. There is, however, no denial of the fact of Forster's homosexual temperament, which was largely due to his prim upbringing without any male company, under the feminine influence of his mother. This equally applies to Maurice in the novel whose genealogical and ecological conditions make the element of homosexuality ingrained in him so that it becomes his life-spirit.

Havelock Ellis in his book, *Studies in the Psychology of Sex* says that homosexuality, though a form of 'erotic symbolism', in reality results in a wide net of relationships as in the case of people with normal sexual relations. And Dr. Richard Von Krafft observes that homosexual feeling is an abnormal congenital manifestation. He also holds that "the essential feature of this strange manifestation of the sexual life is the want of sexual sensibility for the opposite sex."³ He further sees the possibility for the existence of both the 'homo' and 'hetero' instincts in people at the same time. Forster's *Maurice* conforms to the observations of both the experts on the psychology of sex for his protagonist and his friend, Clive manifest these characteristics.

The Cambridge Humanists' Society and Goldsworthy Lowes Dickinson discussed homosexuality in 1906 and the subject was talked about in a spirit of free rational enquiry. Homosexuality as Ernest Raymond points out in his *The Story of my Days*, could exist in embryo and in respect of both Maurice and Forster the same might be true. Forster also read Samuel Butler's *Life and Habit* which glorified the instinct as the basis of right conduct very much after the manner of Edward Carpenter. For young Forster, this might have been the inspiration in ordering the plot of *Maurice*. Further, the Maharajah of Dewas Sr., about whose friendship he writes effusively in *The Hill of Devi*, perhaps worked as a leaven for Forster for his portrayal of sexual relationship between two males.

2. Ibid., p. 236.

3. H. E. Wedeck, Trans. *Psychopathia Sexualis*. By Richard Von Krafft-Ebing. New York; G. P. Putnam's Sons, 1965, p. 28.

Maurice, like John Ford's play, *'Tis Pity She is a Whore* is a 'taboo' subject, keeping in view the attitude of the contemporary society. But it is a plea for the public recognition of the kind of love that the protagonist of the novel, Maurice indulges in. The novel is mainly intended to delineate a moral theme through the art form. The end of any kind of love is psychic relief and the fulfilment of the sexual urges of man. *Maurice* illustrates that homosexual love like the normal 'hetero' does satisfy the biological need of man. Like Ford's play, *Maurice* is essentially realistic, concerned to portray objectively an 'egregious aspect of human behaviour' to reflect reality truthfully. Both the works touch the sensitivity of modern society in relation to questions of deep human relationships and point out the fact that love and law are not always co-terminous. The play and the novel are concerned with sexual love in the spiritual realm.

Forster's Public School education, Cambridge and Bloomsbury association and friendship with Goldsworthy Lowes Dickinson, in addition to his Clapham heritage of intellectual culture and suffocating evangelical restrictions were some of the other influences which acted as a spur in his quest of psychic liberation.

His literary sensibility was awakened by Greek literature, the works of Plato and the knowledge of the relation between Socrates and Phaedo. Shakespeare's first 126 sonnets are also concerned with male friendship. The relationship in the sonnets involved a certain physical and quasi-sexual fascination "emanating from the young 'friend' and enveloping the poet." Maurice also persuades his 'friend' Alec Scudder not to leave England but settle with him for ever. Shakespeare appeals to his 'friend' to 'marry' and advocates a contractual bond with him. The lines from the sonnets illustrate his ideal of homosexual love:

Let me confess that we two must be twain
Although our undivided loves are one. (86)

In some of his early short stories, a Pan-figure had been used to link the homosexual musings with a diffused pagan religiosity and in the pre-war novels also, the subject of homosexuality is closely linked with the 'hellenic' characters in the idyllic scenes of Italy. In the *Angels*, Philip Herriton says that Italy encourages the free play of impulse as against its repression in the hypocritical and conventional constrictions of England.

The *Journey* is the first of Forster's novels that foreshadows *Maurice*, for, in it, Gerald's passionate embrace of Agnes and the love of his athletic body prompt Rickie to marry Agnes to recreate the magic feeling in his psyche. Again the description of the bath in the *Room* has homosexual overtones and the three gentlemen who participated nymph-like in it are seemingly in love with the semi-naked bodies of one another. Forster sought to connect the homosexual element in the frolic of the three male characters with natural harmony aided by water, wind and the greenwood.

Though the other homosexual writers drew nourishment from Greek culture and literature, Edward Carpenter, who notably influenced Forster, depended on German and American sources. Besides Forster, Whitman was the follower of this school, according to which body and not intellect is supreme for the attainment of spirituality. The way Carpenter exposed the heterosexual nature of the world, its sense of complacency, self-indulgence, artificiality and distrustfulness of the impulses of nature, perhaps, appealed to Forster most. "Carpenter presents a new homosexual version of a venerable English synthesis—a synthesis between moral strictness, self-righteousness and doing as you like." ⁴

The homosexuality of *Maurice* is a symbol of human feelings which, Forster proves, through his work of art, could be real. This novel is a noteworthy achievement of Forster and for that matter in modern English fiction for its altogether new and courageous probe into the human personality. It was subject to varied critical reactions and Forster too went on tinkering with it until 1960 respecting the opinions of friends. At times, he thought he produced 'something absolutely new, even to the Greeks'. He justified *Maurice's* physical happiness in the end in his letter to Siegfried Sassoon in 1920 saying "nothing is more obdurate to artistic treatment than the carnal..." ⁵

The Forsterian pre-occupation with class distinctions and with the need for 'connection' is central to this novel. Like Ibsen, Forster wishes to shatter middle-class prejudices. To a large extent

4. A. O. Cockshut, *Man and Woman: A Study of Love and the Novel (1740-1940)*, London: Collins, St. James's Place, 1977, p. 171.

5. E. M. Forster: *Maurice*. P. viii.

he realises the ideal. His aversion to the institution of marriage is obvious. He is Greek in his love of the ideal of homosexual friendship. This novel is an 'Edwardian fantasy of liberation. It is also Lawrentian in its treatment of love enjoyed in the flesh rather than in the imagination, and the 'triumph of life lived rather than understood.' The book envisages the fulfilment of such an ideal in England in the future if only moral considerations based on social conventions could be transcended.

Maurice, even like the other novels, could be divided into three sections—Cambridge, London and Penge (greenwood) and the symbolic significance of each could be seen, as in the case of the *Journey* and the *Passage*. While Cambridge embodies the 'hellenic' spirit and ensures fulfilment of platonic love between Clive Durham and Maurice Hall, London, the place of the Halls, is seen as a force against the ideal of 'salvation' through male 'friendship' with its conventional, moral, evangelical and social barriers. But Penge, the countryside of the Durhams with its greenwood, is the 'Wiltshire' and the 'Temple' of *Maurice*. It is here in the greenwood that Maurice achieves physical union with Alec Scudder, the under-game keeper of Clive in the most unconventional manner, characteristic of Forster's background and attitude. The interaction of the three sections through the four parts of the novel brings reconciliation between such dualities as spirituality and sensuality; love and reason; body and soul; the psychical; and physical; convention and passion and intellect and emotion. The connection between these opposites paves the way for the harmonious union of the two sets of characters in the earlier and the later parts of the novel on the spiritual and physical planes.

The homosexual love of Clive and Maurice remains spiritual and purely platonic, whereas, between Maurice and Alec Scudder, it transcends the barriers of convention and happily ends in the sexual union of the bodies in the Lawrentian sense ensuring release for the spirit also.

Forster writes to Forrest Reid:

My defence at any Last Judgement would be "I was trying to connect up and use all the fragments I was born with"—well you had it exhaustingly in *Howards End*, and *Maurice*, though

his fragments are more scanty and more bizarre than Margaret's, is working at the same job...⁶

The novel is dedicated 'To a Happier Year' and happiness as Forster says in the 'Terminal Note' is its keynote. The purpose of this novel is to proclaim that homosexual love in its fullest sense could be happy and enduring. The taint and the psychological inhibition of Maurice are washed away with the initiation and the 'sharing' through the carnal contact of Alec Scudder. In its exploration of this possibility, the novel celebrates the triumph of the body and claims 'inclusiveness'. Forster condemns the vice of the heart more than that of the spirit, even as Dante looks upon spiritual pride and envy as greater evils than lust and anger. Lawrence's *The Lady Chatterley's Lover* bears comparison with *Maurice* in more respects than one. Both Forster and Lawrence consider personal and sexual relations as part of a social milieu and also as something that transcends it. In both the novels the liberating character is from a lower class.

During the course of their conversation when Mr Ducie asks Maurice about the men he knows of, Maurice mentions only the coachman and George, the gardener of his household. The keynote of the theme is struck in this disclosure of Maurice at the beginning of the novel itself. Later, Maurice expresses his grievance to his mother when he knows that George is sent away. "This, when connected with what Ducie advises Maurice about the importance of sex — 'hetero', shows how Maurice is inclined towards 'homo' from his early boyhood itself. It was there perhaps in an embryonic form and it is this trait that the novel proceeds to illustrate. Ducie tells him that "to love a noble woman, to protect and serve her ... was the crown of life." ⁷ He even finds happiness looming large in that kind of love and quotes from Browning's poem, *Pippa Passes*,—

God's in his heaven,
All's right with the world.

Ducie tries to drive the point home to Maurice that harmony lies only in such union within and without. But he fails to connect, being devoid of passion, which is basic to any kind of

6. E. M. Forster: *Maurice*. P. viii.

7. *Ibid.*, p. 8.

love. Maurice, on the other hand, is honest and affirms that he will not marry. In spite of that, Ducie invites him to dinner with his wife after ten years. Ironically, Maurice meets Ducie after ten years in the British Museum with his 'wife' (Alec Scudder). This coincidence connecting the present and the future establishes the triumph of homosexual love.

Maurice's first act after reaching home from the school is to enquire about George Ansell, the gardener from his mother. His heart is set on him and he suffered discomfort when he was told of George's resignation. When his mother kisses him good night, he feelingly remembers George. Solace comes to him only when the name of George is mentioned. This proves his psychological need for a male 'friend' and lover. This also foreshadows the visionary moments of Maurice with Clive and later with Alec Scudder and thus a connection is firmly established by the recurrence of allusion and image. Maurice dreads the room where he goes to sleep with a dejected mind. His own reflection in the glass, the candle light and the beams of light from the street lamp frighten him and it is only the thought of George that makes him steady. This is characteristic of the plight of all homosexuals who are at war with themselves and whose reconciliation with the trait alone brings them psychical harmony.

Maurice gets two dreams at his Sunnington Public School. In the first dream, "he was playing football against a non-descript whose existence he resented. He made an effort and the non-descript turned into George, that garden boy ... George headed down the field towards him, naked and jumping over the wood-stacks."⁸ He suffers disappointment connecting it unconsciously with Ducie's homily. The second dream is different.

He scarcely saw a face. scarcely heard a voice say, 'That is your friend', and then it was over, having filled him with beauty and taught him tenderness. He could die for such a friend, he would allow such a friend to die for him; they would make any sacrifice for each other, and count the world nothing, neither death nor distance nor crossness could part them, because 'this is my friend'.⁹

8. Ibid., p. 15.

9. Ibid.

This psychic experience of Maurice confirms him in his instinct and assures him that love is God. The friend is a Persian expression for God and in the *Passage*, the desire for a friend runs parallel to the desire for a sexual partner, and in Aziz's case, a woman. The second dream also connects his 'life in time and life by value' extending it to the future. Both the dreams combined together reinforce the ideal of 'salvation' for the body and the spirit through the love of body. But as fancy parts company with fact, Maurice in reality tastes only misery in the absence of the 'friend' he had in the dream. The psychic excursion, however, promises exaltation for the physical also and so Maurice hopes to make it real incantating the four words, 'this is my friend'. Alec is the dream's sexual reality. Fantasy achieves a connection here with reality.

While this 'harmonious expansion' germinates feelings of tenderness, love and kindness for Maurice consistent with what his 'friend' wishes, his body grows partly brutal verging on obscenity, darkening the spirit of his boyhood in which he learned to connect idealism and brutality. As a result, even in receiving 'Holy Communion', he is sure, he would get filthy thoughts in his mind. So he rejects religion totally and through irreverence to it, he tries to reach homosexuality with a fellow boy in the school. The hearts of the two meet but there are no signs of the flowering of the feelings.

Dr Barry and Maurice's mother, Mrs Hall become indirectly instrumental in bringing Maurice and Dickie, the doctor's nephew, together as though for fulfilling the 'need' of Maurice, though his 'love' fails in actual experience. Dr Barry asks Maurice to befriend his nephew at the school and Mrs Hall tells the doctor to send him to their house. Dr Barry is nevertheless, for normal sex and echoes Mr Ducie's words when he says, "man that is born of woman must go with woman if the human race is to continue."¹⁰ All talk of heterosexuality becomes appalling to Maurice and he receives only 'darkness' through such a suggestion.

At Cambridge, Maurice is troubled less by the carnal though his difficulties do not leave him "He stood still in the darkness instead of groping about in it, as if this was the end for which body and soul had been so painfully prepared."¹¹ Cambridge

10. Ibid.

11. Ibid., p. 21.

could provide psychic relief to him through its intellectual culture and literary climate. His thoughts of 'love' undergo considerable refinement.

Risley, a cousin of the Dean, Mr Cornwallis, at Cambridge proves delightful company to Maurice. Risley, surely capering on the summit, might stretch him a helping hand. He strikes at the root of the self-indulgent heterosexuals like the Dean. He says to Chapman, the other student, "your Dean here, who dwells in Medieval Darkness and wishes you to do the same, pretends that only the subconscious, only the part of you that can be touched without your knowledge is important and daily he drops soporific" ¹² Perhaps Risley becomes the basis for Prince Daniyal of Myers's *The Near and the Far* in his Bloomsbury attitude and connection with homosexuality.

Maurice finds another Cambridge undergraduate, Clive Durham, in Risley's Trinity rooms. As though they are made for each other, Maurice and Clive fall in love at first sight developing extraordinary 'friendship'. Maurice "...rolled him up in the hearth rug and fitted his head into the waste-paper basket" ¹³ and this was the beginning of the homosexual love of the two friends. When Maurice says he believes in 'The Redemption', it impliedly stands for the redemption of the body and not in the theological sense. Durham argues that Dante believed in the Trinity and reads a passage from the *Paradiso* to Maurice. Maurice does not believe in the Trinity. The passage is about the three rainbow circles " ... that intersect, and between their junctions is enshadowed a human face." ¹⁴ This can symbolically be connected to the dream of Maurice in which he sees the human face of his 'friend'. But Durham, the religionist, says it is the face of God. Love which is one of the aspects of the divinity is included in the image of God. Maurice's connection of the human face in the circles with his 'friend' could be interpreted in this light. Another interpretation could be that love comes in when religious belief declines and the fruitless search for God becomes the hopeful search for the 'one true friend.' This is an exchange of faiths fundamental to *Maurice* and all

12. Ibid., p. 24.

13. Ibid., p. 37.

14. Ibid., p. 41.

Forster's fiction from *The Story of a Panic* onwards. Clive unconsciously submits to Maurice to demolish his feeble acceptance of the Trinity. In the *Passage*, Forster shows symbolically how God and the 'Friend' could be merged into one.

Maurice talks so much about Durham at home that his sister, Ada, wonders whether it is a certain Miss Durham. While Ada means it in the normal sense, Maurice may have wished it were so in his own sense. This remark of Ada suggests here an ironical connection at the psychic level. Maurice cannot tolerate his friend being slighted by his women folk, for Clive was far more important to him than the rest of the world. It is difficult to believe that the affair that develops between them later does not go beyond the emotional level. Clive's tastes are clearly transfigured in Maurice's company. Maurice's firm 'ideas' get emasculated at his home and so home or society is not the place for his sort to flourish.

Maurice's psychological obsession clearly borders on the psycho-sexual and the objects that bear physical or symbolic resemblance with that feeling are trusted by him to give him the same satisfaction that comes from physical contact. He pins the letters he gets from Durham in his pyjamas when he goes to bed and would wake up and touch them. Besides being Freudian, this illustrates his unbridled passion. In the world of Maurice, the experience of homosexuality is real, while that of heterosexuality is not. In other words, the idea of the former brightens his view and that of the latter darkens it. This is how Maurice connects.

Maurice, on his return to Cambridge after the vacation, makes advances in his love with his friend, and Durham understandingly responds and 'stretches up to him'. They come further closer to each other. They clasp each other and lie breast against breast soon, head on shoulder and their cheeks meet. This brings physical and emotional union to near completion but for the interference of the 'grey' world. Durham declares to Maurice—"I love you"¹⁵ and the three words sound on of joint, for Maurice knows he did not mean them, yet their spirit strikes a chord of harmony in his heart. The indulgent act

15. *Ibid.*, p. 50.

of Maurice brings him only a momentary psychic satisfaction but prepares Clive for a different kind of experience. Clive is of Platonic love whereas Maurice desires to transcend the Greek.

Maurice's insensitivity and the rush of feeling bring to surface the rebel in him. His loneliness and agony increase and he spends sleepless nights. It is almost like a frenzy. "It worked inwards, till it touched the root whence body and soul both sprang, the 'I' that he had been trained to obscure, and, realised at last, doubled its power and grew superhuman. For it might have been joy. New worlds broke loose in him at this, and he saw from the vastness of the ruin what ecstasy he had lost, what a communion."¹⁶ As the flood gates of 'love' of Maurice burst open, Clive's begin to close in and so Maurice's suffering knows no bounds. While Maurice connects his instinct with what he advocates and wants to act upon, Clive does not do so and it is because of his inconsistency that we see the inadequacy of the character of Clive. Clive's gradual withdrawal touches the 'ego' of Maurice and he becomes all the more passionate and all the more desirous of male friendship as it happens in respect of heterosexual love of men and animals. His love asserts itself more and more as in his boyhood way of brutality, "...but he could not feel ashamed of it, because it was 'he', neither body or soul, nor body and soul, but 'he' working through both."¹⁷ He perhaps derives pleasure in the pain of the world's judgment and so we see the relationship between the author and the protagonist. He speaks such embalming words to Clive as "I really love you as you love me"¹⁸ in accordance with the ardour of youth and his own frustration of mind, to rid the personal relations of their 'greyness' through loving kindness. Maurice's homosexuality is human and personal.

As part of the scheme of things, Maurice wants Clive to discuss the *Symposium*, like the ancient Greeks, and through the talk of the Platonic love seeks partly to get relief from the torture within. As 'there's a silver lining through the dark cloud shining', Maurice's silent suffering has earned its compensation. After walking through the court one night in distress, he climbs through

16. Ibid., p. 51.

17. Ibid., p. 54.

18. Ibid.

Clive's window and gets into his bed. This foreshadows Alec Scudder's climbing up to Maurice's bed-room at Clive's country-house. When Clive calls out his name, Maurice's heart strikes a note of peace and tranquillity and engrossed in it, he joins his friend. Maurice's flaying tempers are cooled by the rain and Clive's own desire to have the company of his 'friend' is fulfilled. Maurice's exercise has its own reward and in the high tide of emotion they are enfolded in each other's arms physically.

Clive was no less free from the bouts of emotion in spite of his religion even as a boy of sixteen. His discriminating and conventional mind however, did not take him far deeper on the path of sodomy. He was convinced that his passion should never become carnal. It was clear to him, from his experience of suffering from the same abnormality as Maurice's, how religion was inefficacious to 'deliver' him. It is not religion that helps him to connect but the passion kin to the body in liberating him from the obsession. His earlier experience of 'love' with a cousin ended in a fiasco and only the dark memory of it remains for him. Unlike Maurice, he could control the body but the "...tainted soul mocked his prayers."¹⁹ He has a good academic career. Where the reading of the Bible evokes horrors in him Plato sets them at rest. But his reading of *Phaedrus* brings him a sense of understanding as a close parallel with his malady.

Clive cultivates tender emotions for other undergraduates at Cambridge "...and his life, hitherto gray, became slightly tinged with delicate hues."²⁰ He dispenses with Christianity and turns agnostic. Agnosticism and homosexuality are closely linked in Clive. It does not suit him to remain religious with the new frame of mind at Cambridge and so in his case harmony succeeds asceticism. Forster himself was like that and Clive truly represents him. In his second year, Clive meets Risley himself 'that way'. Religion is incompatible with passion true to the mind and heart, and it is only hypocrisy in nine cases out of ten that makes people advocate the cause of religion while they are steeped in passion. Clive, however, sees the heart of the matter and comes out of the 'armies of the benighted' and happily joins, even though for a short time, Maurice of the new world'.

19. Ibid., p. 61.

20. Ibid., p. 62.

Maurice at his Cambridge rooms calls Clive to 'come' and Clive does come as by then he is in the new 'make-up' of love. The coming together of Maurice and Clive anticipates the later one of Maurice and Alec. While the former is couched in art and sophistry, the latter becomes pure and simple carnality without the least inhibition. All the same, the Maurice-Clive meeting also breaks class barriers and conventions—social and religious. This call, 'come' foreshadows the call of Prof. Godbole to Krishna in the song he sang purporting to be the invocation of the Gopis to their Lord. The monosyllabic word extends in meaning far beyond its literary scope. It has an aura of humanistic feeling enshrined in it, inviting the fellow human being to join the caller. It generates such a great power of love that all distracted and divided people can be united through the chanting of the word. It has a magical and 'mantric' effect. The word finds the path for Clive.

They do not allow suffering to rejoice at their cost any more. If this lasted, Clive too would have connected as well as his friend. "Had he trusted the body, there would have been no disaster, but by linking their love to the past, he linked it to the present, and roused in his friend's mind, the convention and the fear of law."²¹ Since Maurice is honest and true to his word, he means to continue their friendship the next term also and he trusts the 'power of the body' to bring harmony to the mind.

As time passes, Clive recedes into the 'valley of darkness.' He loathes his 'beloved' with his philosophy of life intercepting his 'love' and "...the sense of sin was reborn in its ruins, and crawled along corridors."²² He is damned and Maurice tells him so. He reminds Cecil of the *Room* who, when opposite the object of love, insults love itself by troubling himself with sham conventionality. The seeds of separation are sprouted so soon in Clive that Maurice's hope of any 'connection' with him becomes sorely remote. Clive's sense of guilt defeats him and his life is blown to pieces. He has neither strength nor the inward light to see his real psychic urges. Perhaps his old religion has returned to him, and what conventions do in

21. Ibid.

22. Ibid., p. 65.

the Italian novels, religion does in this. However, the power of 'friendship' is so formidable that Clive with this image visiting his sleep, whispers "Maurice, I love you,"²³ and Maurice readily reciprocates it.

Maurice and Clive go on a ride on Maurice's side-car to the country-side near Ely. As they are together, they care for none including their lecturers.

The machine itself transcends the physical form like the 'Celestial Omnibus' and brings them ethereal joy. Both of them bathe and water charges them with regenerative power and the light grows radiant. Everything seems to go very well even in the chaos. The ride and the bath together provide a sense of fulfilment to them. The side-car which is the object of civilization brings Maurice and Clive nearer. To share joys of nature here though civilization as such seems to bring about distance among people everywhere. This idyllic bicycling helps Maurice to connect through its recollection later when he suffers loneliness and agony after the separation from Clive.

The overcrowded train journey in their return trip due to the smash of the side-car provides one more opportunity for them to have the warmth of physical closeness to each other and this is also emotionally satisfying to them. The Dons including Mr Cornwallis exercise a certain amount of watchfulness, and feel it right to separate a pair in love whenever they could. Maurice is 'sent down', for he does not apologize, for not attending the classes without leave. Clive's academic distinction saves him from meeting the same fate as Maurice's, but it is another reason for their separation. Maurice's old feeling of loneliness returns with the separation from his 'friend', but he survives on the memory of the thrill of the ride together.

Maurice's mother, Mrs Hall does not gauge the mind of her son for she could only connect with the worldly view. Maurice has a collapse for he remembers how trivial his contact with Clive is and how they were together only one day. Clive's love, as well as his, rings false in the absence of roots. It appears now that they stand on two parallel lines which would never meet. Later on, when he has a second look at his 'love', it seems to

gain strength. He can see how well Fate has served them. "The one embrace in the darkness, the one long day in the light and the wind, were twin columns, each useless without the other. And all the agony of separation that he went through, now instead of destroying, was to fulfil."²⁴

Maurice visits Clive's country-house and Clive, apparently transformed, says, "this place'll never seem the same again, I shall love it at last."²⁵ The Blue Room upstairs is like the College rooms and it has a 'view'. Maurice and Clive once again experience full tranquility in the study. Clive wants Maurice to apologize to the Dean and get admission in the second term. He does not expect any fairplay from people of Cornwallis's sort for they talk of the 'unspeakable vice of the Greeks'. This understanding of Clive brings him emotionally nearer to Maurice. But Clive tells Maurice that if his mother had seen him 'slipped up to kiss him,' she would never tolerate their relation for she can never think of looking upon it as natural. While Clive is cowed down by morality and conventionality, Maurice becomes bold by defying them.

They debate on the beauty of the picture of Michelangelo at Clive's house and the subject brings them together. They pay natural compliments on the beauty of their bodies and agree that each has woken up the other. Clive assumes a philosophical attitude in developing the point of beauty, pointing out the influence of 'Desire' upon their aesthetic judgements. He says, "there seem two roads for arriving at Beauty — one is in common, and all the world has reached Michelangelo by it, but the other is private to me and a few more. We come to him by both roads."²⁶ Though it is all charming nonsense to Maurice, it has a point that beauty is perceived and responded to through the normal and the abnormal approaches by both of them. This knowledge of beauty brightens the prospect of love for Clive, who was unsteady till then.

The two friends in their journey of love cross the boundaries of tradition and convention with the aid of passion and poetry of

24. *Ibid.*, p. 73.

25. *Ibid.*, p. 79.

26. *Ibid.*, p. 83.

life that old Mr Emerson in the *Room* insists upon for lovers. Maurice asks Clive if he would kiss him when the sparrows wake in the eaves above them, and the ringdoves begin to cool in the woods. If any one, Maurice, for certain, confirms the truth that 'spring in nature' corresponds to and promotes the 'spring' in human nature.

Clive's mother does not want her son to go to Italy and Greece for she is afraid that he may be affected by the unconventionality of these countries. But she has no objection to his going to America which only promotes the worldly view. In this respect, both Mrs Hall and Mrs Durham have a common view, and their sons disagree with theirs. Clive proposes to go to the continent to shed his complex and realize the 'springs' within his heart. Ironically, through Greece only Clive comes to accept the normal sexual life which his mother expects of him. He hates the worldliness that his family combines with complete ignorance of the world.

Maurice and Clive have the bliss of unhindered happiness for the next two years. Clive wants it to last and contrives a relation that can make it last.

If Maurice made love it was Clive who preserved it, and caused its rivers to water the garden. He could not bear that one drop should be wasted, either in bitterness or in sentimentality, and as time went on, they abstained from avowals.²⁷

This seemingly lasting happiness can be attributed to their hide through the ferns in the greenwood. The happiness of Maurice and Clive is only in being together. In respect of Clive, it can also be connected to the idea of Greece. In this new sensibility, all other things become radiant and society appears to have been invested with richer fragrance. The Greek spirit comes to Clive as a boon and he 'expands' with the enlivening knowledge of love between Socrates and Phaedo, which was passionate but temperate and could be comprehended by men of finer sensibilities. Perfection is within their reach and triviality is driven out by love in respect of Clive and makes Maurice free from bewilderment. It is the love of the body that promises to reach up to the soul. So, *Maurice* is also a plea for

love. It is in this spirit that Clive and Maurice travel together in Italy and are benefited by the ecstatic experience of the land. Though Maurice and Clive have nothing but hate for the women in either family, on account of their 'friendship', the two families come together and are bound up in friendship bridging the 'Edwardian gulf' on the social plane.

Clive's attack of flu and breakdown provides an opportunity to Maurice and Clive to come psychologically and physically closer. Maurice earns Clive's love through service and sacrifice. But Clive later wishes to have the nurse, which is an indication of the beginning of the reverse process of feelings of love and an unconscious inclination towards 'hetero' in him. His bout of flu and breakdown arise from his inability to connect his old knowledge and his new understanding of his nature. Maurice unsuccessfully resists the idea of the nurse and suspects even his own sister, Ada, who is a 'picture of health and beauty' that she may attract him. Clive's transformation comes after the nurse's close attendance on him. Thus Clive's disease threatens to shatter Maurice's love for him and becomes an irritant and he thought disease and death "...could not be allowed to spoil his life or his friend's, and he brought all his youth and health to bear on Clive."²⁸ Clive is only confirmed in his changed view of sex and his resolution to visit Greece also comes in its wake. For Maurice, when love begins, the interest in Greece and the Classics ends but for Clive, the interest in Greece ends his love for Maurice. He becomes gloomy in Maurice's company. Maurice grows impatient and wants to express it brutally to Clive, but the love he bears him tempers his feelings with kindness. His desire for union is so strong that it cannot admit resentment for Clive.

Before Clive leaves for Greece, he and Maurice meet the previous night at the latter's London flat. Maurice expresses his passion in strong terms to Clive. He says, "if either of us goes, nothing is left for both."²⁹ His idea is that they should endure life by making it memorable by mutual love and defy death in that spirit. Clive does not contemplate either because he does not connect with love of his friend's sort any more. Even Maurice when he tries to go into the causes which make him love Clive

28. Ibid., p. 100.

29. Ibid., p. 102.

so vehemently, fails, for love knows no reasons, and causes look like the excuses of the prig. Though the prospect of 'love' is bleak with the continental visit of Clive coming off, the memory of the past keeps up the vision cheerful for Maurice when he broods over it alone in his bed. Thus the past and the present are related to regenerate the spirit and recreate finer feelings when soreness reigns.

Besides Acropolis, the Greek monuments — Dionysus, Pallas Athene transform Clive and he writes to Maurice that he has become normal. But Maurice is confident that something could be done about Clive and he asks him to return to England. In Foresterian fiction, England separates people in love and the far off lands like Italy, Greece and India bring them together. But here, Greece has wrought the opposite connection. Greece undermines Maurice's view of love and it is on the top of the mountain, Pentelicus, that Clive tears Maurice's letter to pieces. Clive undergoes a sea change in his Greek experience.

The change cannot be clothed in reason, for it is of the nature of birth and death which do not admit of any questions or answers. The recollection of the past in his imagination takes him to the nurse who is charming and whom he gladly obeys. The result is that when he goes on a drive, his eye rests on women—their looks and gait make the view wholesome and it is a pleasant surprise to him that women too appeal and look satisfying to him. This lays bare the hollowness of his being a misogynist. His past life looks trivial in the light of the new-found spirit of life. Clive's connection with the normal trait of love is worked through the overwhelming influence of Greece.

Clive finds that the cause of his relapse is spiritual and that the very idea of Maurice becomes repulsive to him. The cold that Clive complains of is the chill in his mind as soon as he arrives at Maurice's house. The heat at dinner there is unbearable to him and more than the heat, the thought of the Halls combined with their food, defeats him in his judgment. He fails in distinguishing matter from spirit and he faints. This leads to further suffocating kindness of Maurice and it increases his suffering instead of lightening it, more so when his friend kisses him. Clive looks upon Maurice as a villain who advances to snatch away his 'beloved' (love for woman). He looks forward to

an arrangement with his friend of something that should include woman and in it, he gets reconciled to the North (England) and pushes back Greece which interferes with his psyche.

Clive gets interested not in Kitty, Maurice's intellectual sister, but in Ada, the beautiful elder one and ironically, the latter's looks, spirits and voice resemble Maurice's. Perhaps the voice of Ada is taken as that of his friend and this may have prompted him to pay her his attentions. Besides, the Hall women 'expand' in the absence of Maurice. Forster metaphorically likened this situation to some plants living by the sun and flowering at night fall and "...the Halls reminded him of the evening primroses that starred a deserted alley at Penge"³⁰ obviously excluding Maurice. This is in contrast to his feeling in the company of Maurice after the Greek expedition. But in the radiance of the ladies, Maurice too appears beautiful (in absentia) and this enlarges the vision of Clive agreeably. When Maurice rings up to speak to Clive and Clive takes the receiver, it only produces a burring sound and they are disconnected. Love gets disconnected as their paths of approach to it become divergent.

Ada comes closer to Clive and her revealing features brighten his spirits. In her dark hair, eyes, unshadowed mouth, curves of the body, he finds the answer to his need of transition from 'homo' to 'hetero'. She is the synthesis of memory and desire, sentiment and emotion, tenderness and passion and the past and the present. Precisely, she makes him forget even Greece. "He had not supposed there was such a creature except in Heaven."³¹ But the promise of glory in the transition is shadowed by the horror of masculinity that Maurice brings to bear on him. Clive realizes in his repulsiveness, the 'ruin of the triumph of love'. When Clive says that he has changed, Maurice confidently puts the question, "can the leopard change his spots?"³² But he realizes that his love of his friend fails to connect and promise continuity. This was the societal view of the time also that Forster portrayed intellectually but did not reconcile himself to it.

Clive's image darkens from this stage onwards and more so when he wants to sail on two boats at a time—continuing to be

30. *Ibid.*, p. 113.

31. *Ibid.*, p. 114.

32. *Ibid.*, p. 117.

friends with Maurice and yet going heterosexual. His insincerity is obvious in his assertion that "It's character, not passion, that is the real bond" ³³ and with this assumption he says, he likes Maurice more than any other man he has met. But building this kind of friendship for him is building a house on sand. When Clive leaves Maurice after a row, he also leaves 'darkness within for that without' and carries the gloom of the night with him. They know no compromise as the foggy night without lights on the suburban roads. But the dawn ensues for Clive for he has the thought of love of women to sustain, whereas for the betrayed Maurice it is eternal darkness.

Maurice in his dejection gets solace from his dream. He is almost an outlaw in disguise. His edifice of mutual love, built over three years, collapses. He resents Clive's treachery and accuses his sister, Ada of being its cause. He is maddened by incestuous jealousy for Clive and Ada too. His loneliness, agony and mortification increase his suffering. Clive is prepared to do anything for Maurice except love him. Maurice's replies to Clive's letters are a tribute to their heroic past while the present is set all in darkness.

Mr Grace, Maurice's grandfather advises him that he should be good, kind and brave for 'the light within is the glowing soul, It is a humanistic injunction but Maurice says that such light as he had, has gone out six weeks ago implying Clive's desertion of him. As it was to Macbeth, to Maurice also life becomes "a tale told by an idiot full of sound and fury signifying nothing" after Clive's betrayal. There is really no reason for him to go on living, "...yet he had a dreary feeling he should, because he had not got Death either; she, like Love, had glanced at him for a minute, then turned away, and left him to 'play the game'",³⁴ The two usual incentives to virtue—God and lover, he had not. One he has rejected, the other rejected him and yet he is not denied the right to humanity. "Fed neither by Heaven nor by Earth, he was going forward, a lamp that would have blown out, were materialism true ... but struggles like his are the supreme achievements of humanity and surpass any legends about Heaven."³⁵

33. Ibid., p. 118.

34. Ibid., p. 129.

35. Ibid., p. 132.

Maurice attempts once again to have a 'thrust', this time Dickie, Dr Barry's young nephew, who stays at his house the weekend. His psychical unrest leads him into the battle to satisfy the physical desire. His passion is very strong and he abandons himself to joy. Dickie's exposed body when is asleep upstairs is a call to Maurice and an intimation that there lay his heaven. "To anyone he would have seemed beautiful, and to Maurice who reached him by two paths became the World's desire."³⁶ But Dickie's rejection at their first meeting brings him nearer to hell.

As homosexuality has its roots in the continent — Greece, Germany, and France and was only imported into England there was not sufficient medical literature for its causes and cures and when Maurice consults Dr Barry, he could only give him theological opinion and not medical. Maurice's disgust with his passion is due to his occasional failure in containing

Maurice goes once to the Symphony of Tchaikovsky. He comes to know from Risley that Tchaikovsky had fallen in love with his own nephew and dedicated his masterpiece to him. Maurice reads the life of Tchaikovsky and makes the acquaintance of "... 'Bob', the wonderful nephew to whom Tchaikovsky turns after the breakdown, and in whom is his spiritual and musical resurrection."³⁷ The book helps him backwards. The physical urge is there into which all his sensations contraindicate. He could not subdue the extraordinary 'tide' as saints could for he is an average man. He tries to become normal by getting hypnotized drawing on the experience of Mr Cornwallis. But it does not come off.

The route to heterosexuality in Forster's fiction, strange enough, lies through, homosexuality. Clive acknowledges "... that Maurice had once lifted him out of aestheticism into the sun and wind of love. But for Maurice he would never have developed into being worthy of Anne."³⁸ Maurice also helps him through three barren years during which he depends on his love. Gratitude and not any deeper sense of passion prompts Clive's friendliness towards Maurice, though it falls far short of giving

36. *Ibid.*, p. 134.

37. *Ibid.*, p. 149.

38. *Ibid.*, p. 150.

psychic relief to his friend. Besides, for Clive, the centre of his life is Anne. Besotted with love, he gives her his body and soul and pours out all his passion gained from his previous experience.

At Clive's Penge house, Maurice is stung by the pangs of envy when he sees there in the greenwood, the gamekeeper, Alec Scudder flirting with two young maids. His mind is rent into two, both parts tormenting him — the inclination to convert to 'hetero' and the insurmountable passion for 'male friendship'. His arrival at Penge is inaugurated by the onset of rains. Maurice's hope of Clive gets renewed. The rain later brings Alec into the drawing-room of the Durhams' to shift the drenched piano. The rain enlarges Maurice's view and makes his purpose stronger. It brings him a new hope of life in love. This, reinforced by a mounting passion, makes him cry out involuntarily in his bed on the rainy night at Penge — 'come'. The chant of the 'mantra'-like word echoes through the wood. The gamekeeper responds to it and climbs up the window into the room by the ladder, left at Maurice's window by the workers for repairing the chink. Alec helps Maurice get over his class snobbery. But as class distinctions persist, he has to 'climb a ladder' to reach Maurice's window to 'share' with him, while Maurice jumps directly in Clive's room earlier. Maurice's rejection of conventional religion is closely linked up with his homosexuality and the Church bell forces Alec to leave Maurice's bed. As John Colmer observes, 'the image of the 'crack in the flow' — symbol of the uncrossable gulf that separate him from normal heterosexual love, serves here to establish the link between class and sexual taboos. 29 The rain, the ladder and the piano are instrumental in achieving for Maurice his 'homo' connection at Clive's country-house.

Maurice loses all hopes of hypnotism and psychiatry and receives Mr Lasker Jones's suggestion to get reconciled to his situation. The hypnotist diagnoses his trouble as 'congenital homosexuality'. He has no chance of social security in his denial to himself woman-partnership which alone can lead to family or children. Love itself has lost its significance through his various experiences and exercises in futility.

39. John Colmer, *E. M. Forster — The Personal Voice*, London: Routledge and Kegan Paul, 1975, p. 124.

Maurice begins his new 'friendship' with such a social inferior as Scudder with an awkward feeling. This seems to be a hitch in the development of their 'friendship' and threatens to come in the way of their 'connection' through love. However Maurice gradually gets over the feeling. He gets an occasion to make Scudder his 'lord' later by making him the Captain of the Cricket match which comes up in the absence of Clive. Maurice contents himself to be a Footer in the match.

The cricket game further unites Maurice and Alec and connects with the night that precedes it—a connection Clive and Anne never feel about even their sexual relationship. But Clive's appearance at the match later brings the question of class into it. The victory of Alec in the match when he hits a boundary is a victory for Maurice and he feels that he can stand against the whole world of conventions and religion. Nay, he even entertains a feeling that he can punish such a world. Their friendship is the source of the force behind the game. The game interprets the meaning that the two lovers "...must show that when two are gathered together majorities shall not triumph."⁴⁰

Maurice becomes sick at Penge after the match in which his passion gets suddenly routed by the appearance of Clive and after the hole of the ceiling in the drawing-room is mended. All the same, Anne, who is happy herself in her situation shows kindness to her guest and wishes him happiness. Maurice says to her that "nothing's the same for any one. That's why life's this Hell, if you do a thing you're damned, and if you don't do you're damned"⁴¹ and it has a symbolic connection to his psychical and physical state. The sun that brings light to all only brings him heat and his mind is enclosed in darkness.

The Durhams ironically connect Maurice's sickness and departure with his would-be wife in town while his 'love' is near in the greenwood, Penge. When Maurice is being taken to the Station on his return from Penge in Clive's car and when it is skirting the cricket field, Scudder, who is fielding, stamps one foot as though summoning some one and charging at the invisible object. Maurice does not make out whether it is the vision of a

40. E. M. Forster : *Maurice*, p. 187.

41. *Ibid.*, p. 188.

devil or a comrade. Obviously, Scudder is enraged at his lover's sudden and uninformed departure.

There are quite a few parallels between Cambridge and Penge (greenwood) connected with Maurice. "Risley's room (at Cambridge) had its counterpart in the wild rose and the evening primroses of yesterday, the side-car dash through the fens foreshadowed his innings at Cricket. But Cambridge had left him a hero, Penge a traitor."⁴² Maurice has a feeling that he defiled the house of his friend and abused the hospitality of the Durhams striking a discordant note there by 'sharing' with their servant, Alec Scudder.

Maurice is served right by Alec for his submersion in lust. He receives a threatening and impertinent letter from the gamekeeper when he remains silent and indifferent long after the 'Blue Room' affair. The letter is nothing short of a blackmail. Scudder makes him an outcast. Alec holds the 'key' to his bodily desire and writes as much in a quibbling way. "In that coalition must surely be included his will. For if the will can overleap class, civilization as we have made it will go to pieces. But his body would not be convinced. Chance had mated it too perfectly."⁴³ As long as Scudder's 'key' is withheld, Maurice's suffering is bound to increase.

Maurice's is intermittent social consciousness and aversion to the low connection with Scudder makes him thoroughly deceitful. He even attempts for the second time to get healed by hypnotism. As it fails, Lasker Jones advises him "to live in some country that has adopted the Code Napoleon—... France or Italy for instance..."⁴⁴ as homosexuality is not criminal there. He also says that Frenchmen, if they are of age and avoid public indecency, can practise homosexuality and be physically united. But Jones echoes Forster's words when he says that that is not to be in England. "England has always been disinclined to accept human nature."⁴⁵ Maurice as well as his creator gets the satisfaction that there have been and are and will be people like him. That is also true in psychiatry.

42. Ibid., p. 191.

43. Ibid.

44. Ibid., p. 196.

45. Ibid.

It occurs to Maurice that by going away to greenwood, he can perhaps escape social law. He says, "it strikes me there may have been more about the Greeks—Theban Band—and rest of it. Well, this wasn't unlike. I don't see how they could have kept together otherwise—especially when they came from such different classes."⁴⁶ Maurice's suffering arises partly from heredity as his father also indulged in it thirty years ago.

The suggestion that homosexuals have no regard for law and authority is demonstrated by Maurice when he bares his head in defiance while the King and the Queen are passing. It may also be due to his association of them with the law against homosexuality. As in a fantasy, he thinks, the whole nature is on his side and the rest of the world is on the fence. All the while, class intercepts his thoughts knocking at his conscience. He means to belong to the 'life of the earth' and yet stick to his class. As Martin says, "Maurice would also like to connect his two worlds — subjective needs of the individual with the objective world of society."⁴⁷ He even thinks in the Satanic manner reminiscent of Milton 'is not a real Hell better than a manufactured Heaven?', and 'class' gradually ceases to be a hurdle to him. He suggests at dinner to his aunt that servants may be 'flesh and blood' like their masters. Further, Alec Scudder also warns him in his last letter that he cannot go against human nature.

Maurice and Alec meet at the British Museum and symbolically this meeting also is greeted by heavy rain. The scene at the British Museum blends most artistically the imagistic and thematic strings of the novel. At their very meeting, their anger with each other vanishes and love becomes the dominant note where violence seemed to be immanent with the way in which Alec encountered Maurice. Mr Ducie, Maurice's old schoolmaster, meets him there in the British Museum and to his enquiry about his name, which he could not recollect, Maurice instinctively tells — Scudder. This connects him to his subconscious intimation that Scudder is not in any way different from his own self and especially in view of the fact that their physical union is complete.

46. Ibid.

47. J. S. Martin, *E. M. Forster : The Endless Journey*, Cambridge : Cambridge Univ., Press, 1976, p. 140.

Maurice and Scudder meet at the London hotel — body and soul and derive overwhelming pleasure. They are free from the outside world for a time and the rain seems to prolong their happiness. The unification of classes is thus complete and society is pushed into the background through their experience and example. Though old-worldly Ducie could not suspect Maurice at the British Museum, Mr Borenus does, when he sees him at the port of Southampton to see Scudder off by his Normannia. What Mr Borenus thinks of spirituality is always at loggerheads with sensuality and the Rector tells Maurice that “... the Church will never reconquer England” ⁴⁸ until all sexual irregularities are made penal.

Maurice is drunk with excitement and happiness aided by the fresh air and beautiful weather for Scudder does not join the rest of his family aboard the ship bound for Argentine. The moving ship appears to him to have been ‘carrying away death’. Maurice then turns to England and thinks it would allow him a new life and a new home, for it preserves Alec for him and him for Alec.

They must live outside class, without relations or money; they must work and stick to each other till death ⁴⁹.

Maurice joins his ‘lover’ uninformed but by intuitive knowledge of his whereabouts at the Boathouse, Penge, Woodland. His long, weary journey through the rough path of conventions and moral and religious barriers has at last come to an end and comfort and happiness are insured for him and Alec as long as they shun the society and remain outside the long hand of ruthless law. The triumph of physical love is consummated at last in Maurice’s reunion with Alec Scudder.

Maurice reveals clearly ... that the fusion of classes in a redeemed England is at least in part an apologia for and a celebration of the middleclass homosexuals’ love for a strong man in the class below him. ⁵⁰

The blending of the two themes of the class and the homosexuality basically with a personal struggle on the part of the

48. E. M. Forster, *Maurice*, p. 222.

49. *Ibid.*, p. 223.

50. John Colmer, *E. M. Forster — The Personal Voice*, London: Routledge and Kegan Paul, 1975, p. 115.

protagonist makes *Maurice* recognizably a Forster work. Maurice struggles to realize that to be true to one's own nature is the only thing in life that matters. With all its obvious blemishes, *Maurice* as a minor fiction of Forster doesn't deviate from his philosophy. Forster successfully presents here a solution to his scrupulously worked out hero in his struggle against the ruthless laws of the society. Maurice liberates himself from the shackles of the conventionalism and his experience in the end offers a vision of hope to all who feel alienated from the society. The setting of the novel in the rural England with its beautiful landscape elevates it to a pastoral eclogue. Like Lawrence, Forster also presents the contrast between the agricultural and industrial England and makes it conform to his known pattern of proportion and reconciliation. If the novel's setting is construed as a myth, it obviously belongs to the European pastoral tradition in an Edwardian make-up. But here Forster is a modern in opening out the structure of the novel attuning it to the un-predictable possibilities of human life.

The book merely underlines what has been felt by the author for a long time. Even if it is considered a thesis novel, it is a plea for the public recognition of the homosexual and his right to express his love. Though it does not reach the levels of the other five novels of Forster, it is what Lionel Trilling called 'the profound pathology' of the 'undeveloped heart' and so can take its place in the Forsterian canon.

In comparison with Forster's other works, *Maurice* is intended specifically to delineate a moral theme and Furbank in his introduction to the novel discusses the objective of its theme. Forster brings into this novel as many aspects of the 'problem' as he considers relevant in order to create the connecting fabric of a large-scale novel. The tone of homosexuality expressed here is more idealistic than realistic and since homosexuality exists, the writer wishes it to exist on the best level possible.

Maurice throws open possibilities for identifying the true urges of love of the individuals and artistically enquiring into the psychological states of such lovers in the real society.

Maurice is bound to be read with interest by the reading public for its association with other novels of Forster and its

biographical overtones. Forster's other novels ordain his chief characters to believe in 'holiness of the heart's affections' stripping themselves of the restraints of convention and realising that 'passion is supreme.' *Maurice* is certainly in line with this affirmation. It is also an example of a sort of twentieth century novel — a novel of growth and self-discovery. It could perhaps in a way be placed alongside of *A Portrait of the Artist, Of Human Bondage* and Forster's own novel, *The Longest Journey*.

Forster was not sure of the outcome of the Wolfenden Committee Report and the legalization of homosexuality by the British Parliament when he wrote the novel and so concludes the 'Terminal Note' on the note that "...police prosecutions will continue and Clive on the Bench will continue to sentence Alec on the dock. Maurice may get off."⁵¹ But contrary to Forster's view, with 'Clive' in the Parliament, a liberal view of the matter is taken and the recommendations of the Committee are accepted. Forster need not have been pessimistic about this and also about the class question. The British Parliament has since enacted laws ushering in social reforms and parity of the classes. Further in America in 1973 a three-member Committee of Psychiatrist experts arrived at the consensus that homosexuality is not a mental aberration. Perhaps it is necessary to shed the old orthodox view on the subject.

Maurice, however, fails to achieve absolute distinction because the connections that the protagonist makes are few. Yet this novel is bound to catch the imagination of the readers and enable them to connect with Forster's vision of homosexual love as we see that trends are fast changing and that the outlook of people, particularly in the West, is gradually undergoing a shift towards the acceptance of homosexuality. It is, of course, true that the novel also does not reach the standard of a complex work of art that can claim a universal appeal and communicate Forster's ideal of 'connection' through its action and characterization. For the fulfilment of this objective, a decade had to pass for Forster to bring out his outstanding classic, *A Passage to India*, which deals with this concept as an integral part of humanistic credo and artistic vision.

51. E. M. Forster, *Maurice*, p. 241.

Chapter VI

INDIA AND BRITISH INDIA

... his whole appearance suggested harmony — as if he had reconciled the products of East and West, mental as well as physical, and could never be discomposed.

— E. M. Forster.

A Passage to India (1924) is Forster's last but best-known novel and admittedly an outstanding classic of the twentieth century. It is a continuation of his pre-war novels of 1905-1910 and a variation on his focal theme of personal relations. Personal relations are for him the *sine qua non* of a liberal-humanist creed. In this novel he expounds and extensively projects what his friend Goldsworthy Lowes Dickinson calls the 'double vision' which is an integral part of his ideal of 'connection' and which gives a sense of depth and perspective to the novel. The novel is a coda to Forster's credo of human relations and a plea for building bridges of understanding and friendship between people, classes and races.

There is an analogy between Italy in the earlier novels and India in the *Passage* for it is the life-spirit of these two places that counteracts the dark forces of life which create barriers and work up divisions in daily life. British India of the *Passage* is the recreation of the Sawston of the *Angels* and the Anglo-Indians here are the enlarged version of the Herritons of that novel. Similarly, the element of music and metaphysical approach to the human problem make this novel analogous to the *Journey*. Rickie, the protagonist of that novel and Dr Aziz of this, undertake incomplete journeys in achieving their goal of reconciling the forces that thwart union and harmony. The former apparently

References to *A Passage to India* (1924) are to the Penguin Books Edition, 1960.

attains it in his renunciation and death while the latter in abandoning the place of his work and the people of his clan.

The *Passage*, however, has much in common with Forster's other major novel, *Howards End*. Apart from music and the spell of nature on human beings, both these novels abound in references to mystic influences that play a major part in achieving proportion and reconciliation through such redemptive characters as Mrs Wilcox and Mrs Moore. It is through the archetypal pattern of these characters that the conflict is resolved and the barriers in life are broken. In these novels, there is a successful blend of prophetic vision and ironic comment. The image of 'rainbow bridge' in the one foreshadows the image of the 'overarching sky' in the other and both serve to symbolize the ideal of reconciliation of the forces in conflict. The thread of love passes through all the novels of Forster. Love that is basic to human existence and the endeavour to live together, is assigned the greatest importance in private life by Forster and trusted to bring salvation for people here and hereafter.

For the first time, here, in Forster's fiction, the religious theme runs through the novel alongside the theme of personal relationships and social conflicts among the Moslems and the Hindus on the one hand and the Indians and the English on the other. Forster's letters written home from the Indian Princely State of Dewas later collected under the title, *The Hill of Devi* form the matrix of the *Passage* for the religious rituals of 'Gokul Ashtami' at Dewas which Forster had the occasion to observe closely as the Private Secretary of the Maharajah of Dewas Senior are artistically recreated in the novel in the 'Temple' Section. There are also other incidents recorded in *The Hill of Devi* that reappear in the novel.

Forster's close friend, Syed Ross Masood, his two visits to India in 1912-'13 and again in 1921 and his Alexandrian sojourn during the war years of 1914-18 enabled him to portray a realistic picture of India in the socio-political, geo-cultural and religious contexts resulting in this Indian novel. The absence of 'springs to produce fire' in the nature of the British in India is the basis for the tragic relations between the two worlds — India and British India, the genius of which Forster is able to evoke in this novel with a subtle and consummate raftsmanship. The title of the novel signifies the passage of

two English ladies, Mrs Moore and Miss Adela Quested to see the 'real India'. But as Forster himself said, it is a 'passage for Indians' as well as the English and its symbolism extends to far wider levels of meaning. It is also a passage in search of friendship and identity, and on the success of the Indian passage for understanding and friendship, depends for Forster, the hope for a better life of one-fifth of the human race'. The friendship between Aziz and Mrs Moore and Aziz and Fielding is portrayed as a successful passage.

The *Passage* portrays the conditions of pre-independence India and so is entitled to be called a historical novel. It is also a prophetic novel, for what the protagonist, Dr Aziz, says at the end comes true soon and the English withdraw from the soil and India becomes independent. Forster's own zeal for social connection motivates a great part of the action in the novel.

The novel takes its title from Walt Whitman's poem, *Passage to India* (1871) and Forster's spirit of enquiry is the same as that of Whitman. Forster acknowledged that he had named the *Passage* after Whitman's poem because he intended his novel to be 'philosophic and poetic'. In the third section, 'Temple' of the novel, his desire is fulfilled. The accent of Whitman and Forster is on fusion. While Whitman stresses the need to combine material excellence of man with spiritual experience, Forster relates the ideas of human harmony to the secrets of 'inner life' and the mystery of the whole universe. Whitman writes:

Passage to India !

Lo, soul, seest thou not God's purpose from the first ?

...

...

...

...

Nature and Man shall be disjoin'd and diffused no more,
The true son of God shall absolutely fuse them.¹

Forster successfully shows how 'connection' would be possible at the social, cultural and spiritual levels though the Anglo-Indians in British India create hurdles in its fulfilment due to their 'undeveloped heart' and officialism. There were signs of broader understanding and amity even during the twenties

1. Scully Bradley, ed., et al. *The American Tradition in Literature* Vol. 2, New York: W. W. Norton and Co., Inc., 1967. pp. 116-119.

and if Forster's novel highlights the conflict between the two races — Indians and Anglo-Indians, it could be largely attributed to the

book's doubtful chronology, for it deals with the India of one period, is written largely from material collected, and from a point of view derived from that period, and was published twelve years later when Indians and English had got into another stage.²

Forster, being a lover of tradition himself, understandingly admires the Oriental tradition and observes :

The Oriental has behind him a tradition, not of middle class prudence but of kingly munificence and splendour.³

And this sets the tone for his belief that if anywhere, in India, his hope of 'connection' could be made a reality. It is in this spirit that the main character of the novel, Dr Aziz, believes in the efficacy of kindness and understanding. But Forster deplors that —

After two hundred years of political connection with India we in England, know next to nothing about the Indian cultures.⁴

As in the earlier novels, on the structural level, there is a trichotomous division of the *Passage* into three sections — 'Mosque', 'Caves' and 'Temple' with symbolic overtones. This triad has been the springboard for a variety of critical interpretations. The three-fold division of the *Journey* into 'Cambridge' 'Sawston' and 'Wiltshire' has a similar symbolic meaning as this. While Mc Conkey holds that "... all mind and matter according to the *Gita* is composed of three forces — 'sattva', 'rajas' and 'tamas',⁵ another view is that "*A Passage to India* is Forster's three-fold experiment through the paths of activity (Karma),

2. Rose Macaulay, *The Writings of E. M. Forster*, London : The Hogarth Press, 1972, p. 188.

3. E. M. Forster, *Abinger Harvest*, London : Edward Arnold and Co., 1936, p. 6.

4. K. R. Srinivasa Iyengar, *Literature and Authorship in India*, London : George Allen and Unwin, 1943, p. 7.

5. James McConkey, *The Novels of E. M. Forster*, Diss, New York: Cornell Univ., Ithaca, 1957, p. 145.

knowledge (Jnana) and devotion (Bhakti) " 6 It is through the path of devotion in the last section of the novel, exemplified by the chief Hindu character, Prof. Godbole, that the resolution is achieved. If Forster's idea is related to the *Gita* concept, synthesis is possible through this as devotion is one of the three established paths for the merger of the self with Infinite or the Brahman according to the Hindu Philosophy. It is also seen that the tripartite structure achieves a synthesis of the negative and positive visions which permeate religious mysticism and the comic spirit.

It appears that the three sections could be seen to symbolize emotion, reason and love as represented by the three characters Aziz, Adela and Godbole respectively. Forster himself, however says that the three sections of the novel represent the three Indian seasons — Winter, Summer and the Rains. The three sections also correspond to the three periods of Indian History—Moghul Empire of the past, the present — Anglo-India and a future predominantly Hindu in the context of the novel.

The overarching Indian sky that also encloses the Mosque, Caves and Temple on the physical plane is supposed to shower grace on them. "When the sky chooses, glory can rain into the Chandrapore bazaars or a benediction pass from horizon to horizon." 7 Thus union of the people through the symbolic interaction of these places is possible on one level. Besides, they are the places of worship—the Mosque for the Moslems, the Temple for the Hindus and the caves which are said to have destructive influence in the novel are generally regarded as the resorts of the Rishis in ancient times for deep penance and attainment of 'Saayujya' (merger) according to the Hindu thought. Here the 'Mosque' symbolizes personal relations, the 'Caves' stand for the ironic negation of such relations and the 'Temple' symbolizes mystical and visionary experience through which union takes place.

The *Passage* like the other novels of Forster is an amalgam of opposite forces—good and evil; matter and spirit; light and

6. M. Satya Babu, "Godbole in the Temple", *The Literary Criterion*, IX, 2, (Summer 1970) p. 73.

7. E. M. Forster, *Passage*, p. 10.

darkness; love and hatred; inner and outer life; the seen and the unseen; prose and passion; mind and heart and reason and emotion along with such other natural elements as earth and sky. The whole world of conflict and separation is envisioned in the gulf between England and India which Forster attempts to bridge. The world of division for Forster as for T. S. Eliot is a 'wasteland'. The texture of the novel is woven through the web of personal relations among the individuals and the races of East and West. While the Indians crave for 'connection', the Anglo-Indians with the exception of Cyril Fielding care only for 'concentration'.

The two English visitors to India, Mrs Moore and Miss Adela Quested are new to the country, and the 'culture' their fellow-English men and women exhibit in their attitude towards the natives. They come to see the real India' and see only some of the Indians. Their class and race come in their way of fuller understanding of the place and its people. Miss Quested, as her name suggests, is really in quest of love, affection, understanding, friendship and identity in India but her problem is that she looks upon the country as a 'frieze' and not a 'spirit'. Such people can only claim fringe benefits but not the deeper values of the land and the spirit of her people. It is also not possible for them to gain access to the spiritual treasures of India through the path of rationality and cold reasoning. The 'real India' thus eludes the grasp of the rational Adela. Her understanding of India is also linked with her personal problem. But she, as well as her elder companion, Mrs Moore is untouched by the 'suburbanism' of 'Sawston' which others in the official English community embody. So it is that they alone are admitted into the 'native pagodas' of friendship.

Forster's minor Anglo-Indian characters are centres of controversy perhaps with the exception of Fielding, about the different kinds of connections that might possibly be traced between the novel and his real experiences of India.

British India of the novel is comparable to the London of *Howards End* for its negation of romance. The evil depicted in the book is that of the individual sects and races. The division is between man and nature, and the novel underlines the need for proportion between the 'head' and the 'heart.' The first section

of the novel — 'Mosque' strikes a note of 'fusion'. Its structure and architecture are suggestive of union implying harmony. Chandrapore of the novel is based on Bankipore in Bihar State that Forster visited during his Indian tour. The striking contrast between the native Indian city of Chandrapore and the British Civil Station — one in the dust and the other on the height with gardens surrounding, is not an indication of the spirit of the people living in the two parts of the town. On the contrary, the low-living of Indians in the dusty pockets of the place could be taken to signify the degraded social position to which they are reduced in their own country and the elevated dwelling of the over-bearing Anglo-Indians who ride over the natives on the crest of their imperialistic power objectifies their racial superiority. Forster obliquely suggests the contrast by another remark that the holy Ganges is not holy where the natives live and that their city is not sanctified by the river.

The diverse setting of nature throws the hint of 'muddle' that is said to be India and that passes as a refrain of the novel. But the agents of nature — the sky and the sun nevertheless connect the two sides of the city on the physical plane and hold out the prospect for such an ideal on other levels.

The Marabar Hills containing the caves in the second section figure early in the very first chapter of the first section as 'a group of fists and fingers thrust up through the soil' suggesting a structural connection. Forster is of the view that Indians secure 'connection' more easily than the English for they are fully identified with 'Mosque' and 'Temple' — places of worship that heighten emotion. They also overcome misunderstanding and uphold the sanctity of personal relationships.

Dr Aziz's Moslem friends discuss the leading question at Hamidullah's dinner party — "... whether or no it is possible to be friends with an English man." ⁸ This strikes the keynote of the novel and it relates to the main problem of racial relationships between Indians and the English. The Anglo-Indian officials, Mr Turton and Mr McBryde, reject the whole idea of personal relationships between the two races as impracticable in India.

8. Ibid., p. 12.

Dr Aziz goes to the mosque, 'the sanctuary of his Muslim India', to get relief from the oppressive treatment of the Anglo-Indian officialdom. His chief, Major Callendar, sends for him at an inconvenient time and doesn't keep the appointment when he calls at his bungalow. It is in an embittered spirit that he challenges Mrs Moore, who enters the mosque to escape the oppressive heat in the English club. Aziz's meeting with Mrs Moore sets in a series of other meetings between the Indians and Anglo-Indians leading to the bridge-party arranged by Mr Turton. Thus 'Mosque' brings together two people of different races and religions who undergo oppression of two different types and forges understanding and friendship between them.

The mosque with its ablution tank is connected to the city for the same conduit supplies fresh water to both the places. The image of flowing water symbolizes life and so the 'Mosque' stands for harmonious life. But other places of worship like the temple and tunes of other religions are uncongenial to Aziz, suggesting division and disintegration at the religious level. The mosque's three arcades that shone in the moon are repeated in the three arches of wood in Cyril Fielding's house. It is suggestive of a symbolic 'connection' of the Moghul-English setting. It foreshadows the meeting between Aziz and Fielding at the latter's tea-party and then on different occasions as close friends.

Aziz's native sense of imagination is roused by the sight of the arcades in full moonlight — "... the ninety-nine names of God on the frieze stood out black, as the frieze stood out white against the sky. The contest between this dualism and the contention of shadows within pleased Aziz, and he tried to symbolize the whole into some truth of religion or love"⁹ It is against this background that the 'Mosque' is seen to engender love and, as the presiding spirit of the first section of the novel, provides for the meeting points planned and unplanned between the East and the West. Aziz with his poetic spirit wishes to have on his tombstone, the Persian quatrain that he saw on the tomb of a Deccan King and the words — "the secret understanding of the heart" move him to tears. It is the secret understanding of the heart that is essential for personal relationships. The phrase is the

essence of Forster's vision as it is of Keats. When the pillar of the mosque seem to quiver on Mrs Moore's arrival, Aziz thinks of a ghost and this belief can be linked to Mrs Moore's own belief later when she utters the word 'ghost' in connection with the Nawab Bahadur's car accident on the Marabar road.

Mrs Moore, who enters the mosque, can provide the harmonizing touch for she is in search of goodness of heart in the universe. She is the only character that eventually finds it in India and none else does in the Anglo-Indian community, perhaps with the lone exception of Principal Fielding of the Chandrapore College. She also shows an instinctive sense of the unity of all religions, saying "God is here" (in the mosque) ¹⁰ and endears herself first to Aziz on the physical and spiritual planes and then to the Indian masses at Chandrapore. Levine observes that "the desire for union manifests itself differently in the various characters. When she lands in India, Mrs Moore aspires to be one with the universe."¹¹ Aziz's complaint to her against the Callendars to win her sympathy could be connected to his sense of identity with her.

Mrs. Moore's mystic outlook and her affirmation that she doesn't understand people, but only knows whether she likes or dislikes them bring forth a parallel response from Aziz, who remarks, "then you are an Oriental."¹² Aziz and Mrs Moore are incidentally in the same 'box' as their personal lives have certain similarities. They both understand the importance of the 'holiness of heart's affection,' which is the premise on which Forster builds up the theme of 'connection' in his fiction. Mrs Moore forms a symbolic bridge between the Indians and the English with her understanding of India. Aziz comes close to her first and later to Fielding who also seeks to build the 'bridge' between East and West.

Mrs Moore, who felt oppressed with the 'stuffy atmosphere' of the English club becomes inspired by the Indian sky on the moonlit night and both the sky and the earth wake her up. Thus

0. Ibid., p. 21.

1. J. P. Levine, *Creation and Criticism — A Passage to India* London: Chatto and Windus, 1971, p. 166.

2. E. M. Forster, *Passage*, p. 24.

nature coheres with human nature. Precisely everything appears beautiful. Nature reinforces Mrs Moore's perceptive responses to the world around her in the images of moon, flowing water, the tank and the mosque, all of which become associated with the 'promise of harmony.' Her capacity to love the beautiful objects of nature is subtly contrasted with the incapacity of Ronny to apprehend the beauty of the Indian moonlit night. Perhaps Mrs Moore's mystic comprehension of the power of love in the universe of God's creation begins with this experience in India.

A sudden sense of unity, of kinship with the heavenly bodies, passed into the old woman and out, like water through a tank, leaving a strange freshness behind.¹³

Her vision of the Indian night as she leaves the English club along with Miss Quested and her son, Ronny Heaslop, the District Magistrate at Chandrapore brings about a connection, besides striking a note of contrast between a night in the English club and a night under the Indian sky. One sees a reverse process in the setting from this point onwards.

While Miss Adela Quested expresses her concern that "We aren't even seeing the other side of the world"¹⁴ meaning the natives, Mr Heaslop doesn't care to preserve the sanctity of a private conversation. For him "nothing's private in India."¹⁵ The difference in the attitude between the English visitors and the English settlers towards Indians is obvious. The former try to build 'bridges' and the latter break them. Ronny's judgement of the natives is different from that of his own race in England and for him "India isn't home."¹⁶

Mrs Moore returns to her room thinking of her encounter with Aziz and his problems and the English attitude towards the natives. She finds a wasp on the tip of the peg on which she is going to hang up her cloak. She thinks that the wasp has mistaken the peg for a branch but does not resent it. But the wasp symbolizes man's oneness with nature. If it does not distinguish between the interior and the exterior, it is only

13. Ibid., p. 30.

14. Ibid., p. 25.

15. Ibid., p. 33.

16. Ibid., p. 34.

an indication that in India the desire for union manifests itself differently in all the creations of God. It is in this direction and true to her religious spirit that Mrs Moore instinctively loves the wasp as later Prof. Godbole does in a similar situation in the 'Temple' section. It also underscores the relationship that takes place later between Mrs Moore and Prof. Godbole in the spirit that 'love is divine' and divinity is all-pervading. Love and friendship are parallel in the *Passage*.

Mr Turton, the Collector, arranges a Bridge party at the English club—not the card-play but a party in honour of the English visitors as they desire to see the 'real India'. But it is not a success and as a result there is neither 'bridge nor passage' between the English and the Indians. The English institutions thwart a personal approach and it is only when the demands of the institutions are set aside that communion becomes possible between the English and Indians. It is relevant to see what the Christian missionaries, Mr Grasford and Mr Sorley think of the party—

All invitations must proceed from heaven perhaps; perhaps it is futile for men to initiate their own unity, they do but widen the gulfs between them by the attempt.¹⁷

The Bridge party is marked by a note of separation while Fielding's tea-party later begins with the prospect of friendship through understanding between the two sides. At the Bridge party, it is the English men that widen the gulf because of their race consciousness and so unity is unthinkable. Another reason for the failure of the party could be the domineering tendency of the English ladies as opposed to the oppressed condition of the Indian women. All friendships flourish in freedom and not in 'chains.' Aziz's friends liken the Bridge-party with 'oil and water' in the Indian manner.

The few Indian invitees that attend the party do not matter and those who matter do not attend. Perhaps, the words of Fielding to Adela that to see the 'real India', she should try seeing Indians is quite appropriate and his suggestion reminds us of Philip Herriton's to Lilia in the *Angels* that she should try and understand the Italians to understand Italy. Fielding thinks that

17. E. M. Forster, *Passage*, p. 38,

the two English ladies, Mrs Moore and Miss Adela Quested are a great success though the party is a failure. Mrs Moore looks upon India as a spirit unlike Adela and so her understanding of Indians is of greater value to her. Miss Quested gets a near view of the cactus-hedge and the distant Marabar Hills from the club. This has a connection for it is to the Hills she goes later on an excursion, perhaps carrying the impressions of the Bridge-party at the club, which results in a disaster.

Impressed by their zeal for understanding the natives, Fielding invites the ladies to tea at his bungalow. To give them an opportunity, he also includes Dr Aziz and Prof. Godbole, his assistant at the College. He is troubled neither by race consciousness nor the English narrow conventionality in his relations with the few Indian friends. He is rational, tolerant and sympathetic like his creator and so is best qualified to build bridges of friendship between the East and the West. He too, like Mrs Moore, values personal relations and his tea-party enables him to establish a rapport with Dr Aziz.

The English reaction to the failure of personal relations with the Indians in India is interesting. Ronny Heaslop argues that the weather is the 'whole affair' and that there is nothing in India. He also affirms that their duty as official representatives of the King Emperor is to do justice and keep peace and not try to behave pleasantly to the natives. Mrs Moore gets at his public-school mentality and, like a true missionary, feels that —

One touch of regret — not the canny substitute but the true regret from the heart — would have made him a different man, and the British Empire a different institution.¹⁸ and this is the central idea of the novel through which the importance of personal relations is emphasized by Forster.

Mrs Moore's vision of India becomes non-Western and her attitude un-English when she says to her son, Ronny that the English ought to be pleasant to the Indians because India is a part of the earth and it is God's will that the people should have mutual love for one another and that "God ... is ... love ... The desire to behave pleasantly satisfies God ... Goodwill and"

18. *Ibid.*, p. 50.

more goodwill and more good-will." ¹⁹ As Walter Allen puts it, "... his (Forster's) sympathy with those who seek reality, who feel the necessity to connect, are implicit in his presentation and analysis of Mrs Moore, Adela, Fielding and Aziz, ..." ²⁰ Reconciliation is possible through Mrs Moore. But Ronny takes her religious note amiss and construes it as a sign of her ill-health.

Mrs Moore crosses a barrier when she brings in God and through the motion of God, she enters the mystic India and attempts to get at her mystery. She pleads for a world-fraternity as Prof. Godbole does later. In this sense, though she has apparently come to promote the relationship between Ronny and Adela, it is really to promote good relations between the East and the West and thereby amity in the world at large. In what Forster says, "outside the arch there seemed always an arch, beyond the remotest echo a silence," ²¹ there is an echo of Russell's philosophical idea of the 'circle' and the 'square' as in the *Journey*. The arch within the arch is what is Real or 'Brahman' and it is for the individual to see unity within it.

Fielding's tea-party is the beginning of 'goodwill' that Mrs Moore's affirmation to Ronny underlines — the goodwill that is basic to bringing the people together that are drawn apart by social conventions and moral reserve. Fielding is a class apart from his Anglo-Indian herd and "the world he believed, is a globe of men who are trying to reach one another and can best do so by the help of goodwill plus culture and intelligence....." ²² Though he could not be a connecting link between the Indians and the English as he could not get on well with his own countrymen and was looked down upon with suspicion by some Indians, through his creed, he is qualified to play an effective role to realise the goal of 'connection' between the two races. In fact, he achieves it at the individual level. His unconventionality endears him to Aziz and his friends.

Aziz is comparable to the Maharajah of Dewas 'who responded to the only force of affection.' The collar-stud that Aziz offers Fielding at his tea-party is a sign of native extravagance in

• Ibid., p. 51.

• Walter Allen, *The English Novel*, Penguin Books, 1954, p. 339.

• E. M. Forster, *Passage*, p.p. 51-52.

friendliness and affection. Though Aziz is wrong in saying to the ladies that the water supplied to Fielding's tank came from the mosque, for it could not be gravitated uphill, the silent acceptance of the statement by the English party strikes a note of friendliness for they regard it as more important than the technical facts.

The tea-party is marked a friendly discussion on the subject of India. While Fielding holds that India is a 'muddle' Mrs. Moore says that she likes mysteries. Aziz invites the English ladies to his house, boasting that there would be no muddle if they pay the visit. But his horror at the thought of his own surroundings confirms Fielding's idea of India. They have to wait to know what India is really like till Prof. Godbole through his song and devotion to his Lord suggests that India is a harmonious blend of both muddle and mystery. The very portrayal of the Brahmin, Prof. Godbole, by Forster in such great detail is aimed at a note of harmony in the world where disharmony persists in everything.

He was elderly and wizen with a grey moustache and grey-blue eyes, and his complexion was as fair as a European's. He wore a turban that looked like pale purple macaroni, coat, waist coat dhoti, socks with clocks. The clocks matched the turban, and his whole appearance suggested harmony—as if he had reconciled the products of East and West, mental as well as physical, and could never be discomposed. ²³

It is indeed Godbole's reticence in matters of religion and social intercourse, besides his appearance, that makes him free from any controversy giving room to be marked out for ill-treatment by the English. In his silence, indeed, lies the mystery of India and it is through that that he is able to weave a web of 'connections.' Though he doesn't make any conscious effort to bridge gaps—political or ethnic, his very appearance does it.

Adela speaks out her mind to Aziz first, that she can't stay on in India. It is a matter regarding which she should have confided only in an English man. This only shows her unconscious

22. Ibid., p. 62.

23. E. M. Forster: *Passage*. P. 71.

identification with India. At one stage, she even regards 'Aziz as India'. Fielding with his 'Mediterranean norm' says to Adela that she can make India in England with regard to getting mangoes there. His remark goes beyond its literal meaning and underscores his desire to bring about union between India and England as well as the people of the two countries on other levels of understanding.

Aziz invites the party present at Fielding's for an excursion to the Marabar Caves, though he finds himself unable to explain their significance. Prof. Godbole, whom Aziz knows to be competent to unravel the mystery of the caves doesn't undertake the exercise beyond saying that they are 'not holy or ornamental'. Adela comes to know of the simple mind of the Mohammedan and even thinks that he is 'encountering Ancient Night,' i. e., the primeval darkness of incomprehension. This precisely shows that to understand India and connect it to the West, rationality or science is not helpful. Connection is possible only through a mystic understanding wherein spirituality is the best aid.

Godbole sings a song to entertain the English ladies. Even as the appearance of Godbole suggests harmony between the East and the West his Indian song gives the illusion of a Western melody. It is the song of an unknown bird and the singer places himself in the position of a milk-maiden and invokes Shri Krishna to come to him. But as he says, God refuses to come and the devotee prays to Him to multiply Himself into a hundred Krishnas and go to each of his companions. Mrs Moore says that she hopes in some other song God would come, not understanding the spirit of Hindu mysticism.

According to John Colmer, the theme of man's relationship with his fellow-man is linked to the theme of his relationship with the divine through the recurrent idea of 'invitation' (Godbole's 'come'), and perfect harmony can be reached only through some form of invitation. The two spheres are shown as interrelated, as the finite with the infinite. In Godbole's invocation to Lord Krishna to 'come', Colmer sees how Forster establishes the connection between the capacity to love and the imaginative power to apprehend beauty and infinity. According to the Hindu thought, God is always present in all objects and it is for the

seeker to know His Being. Mrs Moore's Western influence perhaps does not give her an inkling into the world-view that Godbole presents through the song. However, at the time of the song, the wrong-headed English Magistrate, Ronny, comes, instead of God, to disrupt the meeting. This shows that in the land rent by all kinds of divisions, harmony is difficult to achieve if not impossible.

Ronny's cool reaction to Adela's announcement that they are not going to marry parallels the one of another conventional character Cecil Vyse of the *Room* who receives Lucy's announcement to the same effect in the same manner. What Ronny resents most is that Aziz, an Indian, is indirectly made a channel for such a communication between two English people. He sees no connection with Indians other than the official one. It is the English lakes that bring Ronny and Adela together and they understand the sanctity of personal relationships there. Though their experiences in India divide them, their character finally makes them friends. In that friendly spirit, they try to identify the bird perched on the tree in the 'maidan' where they sit. As the identification of the bird may establish their identity with the land and bring them solace, they try hard but fail. This failure sets in motion other failures at the individual level. Ronny, again, like Cecil of the *Room* says, "I'm no good at all at birds, in fact I'm useless at any information outside my own job." ²⁴

A spurious connection gets worked up between Ronny and Adela when they go for a ride in the Nawab Bahadur's car. As a result of an accident, they experience the animal thrill of the carnal contact due to a big jolt of the car. It is not a genuine fusion of body and mind. A curious coincidence is that Ronny asks the driver to take the Marabar Road and it is later in the Marabar Caves on the Marabar Road, which Adela visits, that she thinks of her love with Ronny. The momentary thrill is not love but a possibility for love which both of them reject due to their characteristic lack of passion. The accident is due to the charging of an animal which, even like the bird earlier, they fail to identify. This incident is taken from the personal account, the Maharajah gave Forster of his experience. This is recorded in *The Hill of Devi*. Both

24. E. M. Forster: *Passage*. P. 84.

the bird and the animal have some link with the emotions of Ronny and Adela. But they little know the connection. It is through them that thoughts of unity descend on them. It is only the force of darkness that remains as their physical contact takes place in darkness. This brings Adela a foretaste, as it were, of the Marabar Caves.

Adela withdraws what she has said about the breaking of their engagement finally in the presence of Mrs Moore. They once again become engaged to be married. It is obvious that the presence of Mrs Moore clears the mists in their minds and ensures unity between them. Ronny in his new frame of free spirit consents to his mother's and the fiancée's desire to visit India as they choose. He also honestly regrets his ridiculous behaviour towards Fielding. Earlier the Nawab Bahadur's offer of his car for the English couple to go on a ride makes Ronny feel ashamed of his curtness to Aziz and Godbole at Fielding's tea-party and he expresses regret to Adela. He concedes that the Indians can be treated with consideration on merits. This is the result of the importance that the Nawab gives for personal relations and Ronny also tries to understand. But Adela's rationality makes her apprehensive of being labelled as Anglo-Indian, the word that she shuns, and so their marriage never fructifies.

The Mohurram procession creates a problem for the English officials—for it is marked by disharmony between the Mohammedans and the Hindus—a sign of another racial disintegration. Religion in respect of these two races separates people and mounts tensions as officialism and the racial consciousness on the part of the English breaches the relations with the Indians. The abuse of the Hindus by his Mohammedan friends at Aziz's sick-bedside is an illustration of this. Ronny, once again fortified in his view of the indispensability of the English in India, slights the three sets of Indians that Adela encounters during the course of the day—the Bhattacharyas, Aziz and the Nawab Bahadur. But Mrs Moore with her profound sense of friendliness towards the young Mohammedan defends him as her real friend.

Mrs Moore throws in the hint of a 'ghost' when she is told of the Nawab's car accident on the Marabar Road. The connection in what she unintentionally says can be seen from the Nawab

The evil shadows of the coming events are cast in this section denoting how the caves objectify disintegration. The indwelling darkness of the caves is characteristic of the attitudes of the picnic party consisting of Aziz, Mrs Moore and Miss Adela Quested at the moment when they enter the first cave. The suggestion that the caves are devoid of civilization and human quality is in tune with their description. Forster explains the characteristics of the caves. He says that they represent an area in which concentration takes place — a cavity. They focus everything up and are expected to engender an 'event like an egg.'

Caves in general are said to have mythological and geological connections. But Marabar Caves are different from the others. While Plato's celebrated caves admit light, these caves do not. They stand for the depressed country standing on the Marabar Hills. These Hills do not signify rise unlike the Himalayas. Forster describing the caves says, "Hinduism has scratched and plastered a few rocks, but the shrines are unfrequented, as if pilgrims, who generally seek the extraordinary, had here found too much of it."²⁷ But these caves are devoid of any religious sanctity. They are exclaimed 'extraordinary' and exclude ordinary human characteristics.

Both 'wastelands', the human and the physical, are crystallized in the image of the Marabar Caves. The caves are in primeval darkness. They give the illusion of unity as a flame of a match gives rise to another flame 'in the depths of the rock', if the surface is polished. When Aziz meets Mrs Moore for the first time, 'the flame that not even beauty can nourish' springs up in his heart.

The two flames approach and strive to unite, but cannot, because one of them breathes air, the other stone.²⁸

The mystery that is hidden in the heart of a cave is linked to the flame. The unity of two flames is as illusory as the unity of the Indians and the Anglo-Indians. Nature for the first time in Forster's fiction comes to cast a disastrous influence on human beings as seen in the section of 'Caves'. The caves are characteristic of emptiness or hollowness of human psyche. They can be

27. E. M. Forster: *Passage* P. 124.

28. *Ibid.*, p. 124

represented as an externalization of the human soul. They look romantic from a distance. Adela gets a beautiful view of them from the English Club at Chandrapore. But as the picnic party approaches the Marabar Caves, 'sight-seeing bores them'. They seem to have an air of portentousness. Aziz with his incomplete comprehension of the spirit of the British-Indian earth, fails to surmount the physical problems he encounters in making the picnic a success. While he strives for bringing the people — the English, the Moslems and the Hindus together, the earth thwarts such an attempt.

Aziz is downcast when Fielding does not join them. But Mrs Moore's assurance echoing his words that "we shall be Moslems together"²⁹ revives him and he holds her in loving esteem. All that he felt for her at the mosque wells up again. It is only love that has the capacity to bring sweet forgetfulness to the bruised minds and he forgets all his discomfiture. He thinks, he would do anything to make her happy. Even Miss Quested does not allow Aziz to feel depressed at the thought of Fielding's absence.

Aziz generally shows over-rated hospitality towards friends, English and Indian. But he can see that "it is more blessed to receive than to give"³⁰ only in the presence of Mrs Moore and Fielding. He loves them so much that giving and receiving become one. He is inspired by the sense of hospitality and friendliness of the Moghul Emperor, Babur. It is his connection with tradition and the glory of his ancestors that he values most. He doesn't approve of Akbar's new religion — 'Din-i-Ilahi' which embraces the whole of India. But Miss Quested, who disagrees with Aziz, is for the unity of all peoples, symbolic of the universal brotherhood, the path of which is already shown to her by Mrs Moore. This religious theme connects the three sections with one another. In the first, Moslem culture predominates and in the last, universal love through the example of Godbole's path of Bhakti is adumbrated.

The two English ladies begin to live more or less 'inside cocoons' after Fielding's tea-party, where Prof. Godbole sin

29. Ibid., p. 129.

30. Ibid., p. 141.

song. Mrs Moore's apathy is complete. Even in the train that passes through the desert lands

She felt increasingly (vision or nightmare?) that though people are important the relations between them are not, and that in particular too much fuss has been made over marriage, centuries of carnal embracement, yet man is no nearer to understanding man.³¹

So she is not interested in Adela's engagement or her prospective marriage.

Adela recollects the incident in which their car met with an accident due to the sudden charging of hyena. The thought of love with Ronny clubbed with the thought of the accident is crystallized by the Marabar, echo-like sound, 'pomper' produced by the train on the bridge of the 'nullah', which is an indication of the impending disaster. It is Forster's finest 'rhythm', which transcends the physical bounds of the incident. It is an externalization of the evil of the echo in the novel. There are several episodes that connect the coming events culminating in the disaster. The footholds in the rock near the fatal cave recall the wheel marks of the Nawab's car as they were seen in the dust after the accident.

The conversation between Mrs Moore and Adela in the train to the cave in the 'timeless twilight' about the latter's marriage is a prelude to the impending crisis. The Marabar Road runs parallel to the railway line, even like the thoughts of Adela concerning love. She also thinks that Aziz is friendly and intelligent. "She (India) calls 'come' through her hundred mouths, ... But come to what? She has never defined. She is not a promise, only an appeal"³² to Adela in her agitated condition. As Shahane observes

the Marabar Caves in *A Passage to India* are teasingly complex and can be interpreted at least on two levels, — realistic and symbolic. These two levels are sometimes combined and lead to a unified interpretation.³³

31. Ibid., p. 134.

32. Ibid., p. 135.

33. V. A. Shahane, *E. M. Forster — A Study in Double Vision*, New Delhi: Arnold-Heinemann, 1975, p. 108.

Forster brings all the evil to bear on the Marabar Caves focus on his idea of disintegration which they symbolize. Se from this point of view, the 'Caves' could be identified as 1 place of British India, even as 'Mosque' and 'Temple' could identified as the Moslem and the Hindu places respectively.

The general line of criticism adopted by most of the crit is that the 'Mosque' aims at proportion while the 'Caves' a at separation or disintegration and the 'Temple' aims at to reconciliation and union. However, the possibility can be se of associating the caves also with uniting the people at a differ level. This view is based on the premise that caves traditiona served the purpose of integrating the 'Atman' with the 'Brahma in the case of all those ancient Rishis who sought such an in gration through penance. Secondly, the caves in the novel instrumental in bringing the chief characters of the novel toget and paving the way for the spiritual re-emergence of Mrs Mo once in the trial scene and later in the 'Temple' section.

As per the philosophy of Ansell in the *Journey*, it is diseased subjective thinking of the people that makes the differe in their reaction to things existing and non-existing. The ass ation of omens with the caves is one such. Thirdly, the e described to be devoid of all sense and pattern', could also taken for 'OM' or 'AUM' and not 'Boum', 'OM' is the vocation of God through dissolution of all sensory percept into one 'pranava-naada' which is symbolic of the Absolute not the 'abstract.' It symbolizes integration and drives all e from the human mind. This can be likened to the mergin the seven different colours into one white colour. This in pretation, however, may appear to run counter to the inte evidence concerning the caves.

The caves negate the value-consciousness of only the two Western ladies and nothing happens to the others present there, and to Fielding who later visits one cave. It is evidently Mrs Moore's physical exhaustion and mental discomfort that make her think of 'nothingness'. She thinks of writing to her other children and finds herself unable to proceed, whereas in the case of Adela it is her distraught love affair with Ronny that leads to what follows. Man is separated from the rest of creation and the cosmos and is divided within himself. Thus the Marabar

es cannot be singled out for destroying the values of people go to them. Frederick Crews aptly holds that the caves w back what is taken to them.

Cave is often taken to represent 'Buddhi' (intellect) or 'daya' (heart) according to the Hindu thought. The 'Temple' is the physical body, the abode of 'Jiva' who is identical with 'Atma' and hence the *Gita* says — 'Deho Devaalayah Proktah' (The body is said to be the temple of the Divine). As the characters go to the caves undergo transformation at different levels, the 'caves' in effect 'connect', though they seem to symbolize immediate disintegration. The ties of friendship between Aziz and Fielding are strengthened as a result of the caves episode. There are also innumerable references to caves as the haven for silent meditation on the way to salvation. Louise Dauner in her perceptive study observes,

the cave, ambivalent in its combination of primal functions, both shelter and tomb, testified to man's early sense of unity, both material and spiritual, and symbolizes here that unity of individuals, races, spirits which Forster implies, is the only real solution to the problems, not only of an England and an India, but of all men. But as the place of burial, the caves also mean death or separation. Unity and separation, as basic aspects of the human experience are also basic themes of *A Passage to India*.³⁴

Mrs Moore nearly faints in the first cave due to the swarming of the villagers and the stench combined by the 'deadening' echo and she drops off. The echo is the repetition of sound by reflection of sound waves. The echo of the Marabar Caves is said to be different in being devoid of distinction from the other echoes of Bijapur and Mandu caves. The Marabar Caves are also not like the Buddhist caves at Elephanta. The sound, the ladies hear and the writer attributes to the caves is 'Boum' — 'utterly dull and monotonous.'

The ominous sound produced by the caves generates echoes and "... the cave is stuffed with a snake composed of small

34. Louise Dauner, "What Happened in the Cave? Reflections on 'A Passage to India'", *Modern Fiction Studies*, VII, 3 (Autumn 1961), p. 261.

snakes, which writhe independently." ³⁵ Forster's assertion, after personifying the caves as evil, that "nothing evil had been in the cave ..." ³⁶ is quite intriguing. Unless it is said only with regard to Mrs Moore's experience of the 'crush', it might mean that the 'ghost of evil' is self-created by the two English ladies and all the ado is the outcome of their diseased psyche. Glen Allen emphasizes in his entire discussion the symbolic unity, the caves can offer rather than the cleavage between consciousness and unconsciousness that Wilfred Stone finds to be a strong element in the Marabar.

In the caves, the effect of the visions of harmony is nullified for Mrs Moore. The Marabar caves are robbed of infinity and eternity. Mrs Moore's old age and fatigue naturally dispirit her. "But suddenly, at the edge of her mind, Religion appeared, poor little talkative Christianity, and she knew that all its divine words from 'Let there be Light' to 'It is finished' only amounted to 'boum'." ³⁷ But it is clearly her psychical condition that sounds so. This also indicates that her Christianity is inefficacious to articulate the sound and get her free from its boom.

Prof. Godbole's religion, which is tempered with spiritualism, Perhaps has the power to get Mrs Moore free from the echo. While Mrs Moore's religious experience is one of anguish, Godbole's represents the achievement of total spiritual harmony. So, all the three English people and Aziz go to that centre of spiritual power where Prof. Godbole is the presiding figure. Illustrating Mrs Moore's spiritual vacuum, Forster says —

She was terrified over an area larger than usual, the universe, never comprehensible to her intellect, offered no repose to her soul, the mood of the last two months took definite form at last, and she realized that she didn't want to write to her children, didn't want to communicate with any one, not even with God. ³⁸

35. E. M. Forster, *Passage*, P. 145.

36. *Ibid.*, P. 146.

37. *Ibid.*, p. 148.

38. *Ibid.*, p. 148.

She loses all meaning for kind words. Reason as a guide is inadequate and intuitive perception alone enables man to achieve the luminosity of integral vision. As the *Gita* says:

Buddhigraahyamatinindriyam.

(Brahman, which is beyond the senses and accessible to the intellect devoid of all gross and dross)

Adela is also pre-disposed towards thoughts of love. "But as she toiled over a rock that resembled an inverted saucer, she thought, 'what about love?' The rock was nicked by a double row of footholds, and somehow the question was suggested by them."³⁹ There is a connection between the two incidents for she has seen footholds before in the dust by the wheels of the Nawab Bahadur's car. Her experience in the cave is ambivalent having both subjective and objective levels of meaning. When Aziz asks her the question, "'Do I take you too fast?... a doubtful expression on her face. The discovery had come so suddenly that she felt like a mountaineer whose rope had broken."⁴⁰ Her retrospection brings her the realisation that there is no emotion that links her and Ronny except the animal contact at the dusk which gave her the illusion of love. Adela is also not convinced that love is necessary for a successful union. This is the result of her rationality and lack of sexuality.

The thought of Aziz's physical charm and Ronny's lack of it with which she enters the second cave produces another disastrous effect. Her inconvenient question to Aziz, "'Have you one wife or more than one?'"⁴¹ completes the circle of separation and Aziz and Adela go into two different caves. This physical separation may have brought in a feeling of apathy in Adela. But the desire for a sexual union with the Mohammedan may have been dormant in her. Perhaps she levels the charge of physical assault and rape on her person against Aziz later, as she could not get her desire fulfilled. Adela's getting among the cactuses while excitedly climbing down the Marabar Hills to reach Miss Derek's car is seen to have a bearing on the Freudian theory of the working of her subconscious mind in connection with the physical pricking of the cactuses.

39. *Ibid.*, p. 150.

40. *Ibid.*

41. *Ibid.*, p. 151.

The remarks of John Colmer are pertinent here. He says, "in her conscious mind Aziz comes to represent India; in her unconscious, he becomes associated with the unknown that she represses. All the fears, frustrations and disappointments that she connects with an abstraction, India become attached to a person; hence, her delusion that Aziz has attacked her in the cave."⁴²

Mr Fielding, who was delayed by Godbole's, pooja, in joining the picnic party at the railway station goes to the caves later in Miss Derek's car. It is strange that once again Aziz becomes instrumental in bringing Mrs Moore and Fielding closer to each other, as he became the communication channel between Adela and Ronny before. Like Aziz, Fielding is not at all affected by the echo when he goes to see a cave. This explains that the persons who go to the caves with a 'cavity' in their psyche and an inner echo of disharmony receive the echo of it from without. The Marabar echo is thus the externalization of the evil that is 'like an egg' in the human mind.

Aziz desires most the company of Fielding throughout but, paradoxically, he is drawn away from him by other forces at work even when he is arrested on Adela's criminal charge at the Chandrapore Railway Station. Just as Fielding temporarily loses the world of Aziz, he loses the other world also for the entire English camp look down upon him for not 'rallying to the banner of race.' The gulf between the Anglo-Indians and the natives is brought to the surface most discernibly. All sections of Indians are suspected by the English and the Marabar incident thus widens the gulf manifold.

McBryde, the Superintendent of Police, says to Fielding that to understand the psychology of the natives, one should read the Mutiny records rather than the *Bhagavad Gita*. It is the English that create near Mutiny conditions with an utter lack of the spirit of the *Gita* and with impersonal governmental approach even after years of their Indian experience. When Fielding throws his weight and lot with Indians, he realises the depth of the gulf that divides him from them. Aziz and Fielding

42. John Colmer, *E. M. Forster — The Personal Voice*, London: Routledge and Kegan Paul, 1975, p. 162.

connect in the end, and pave the way for the merger of the wisdom of East and West. But it is the fear psychosis that guides them in British India. Aziz tries to run away from the police when he is apprehended and about to be taken into custody. This shows to what extent the British Raj rested on fear.

When Fielding asks Godbole whether Aziz is guilty of the charge, the latter says that according to the Hindu philosophy, neither good nor evil can be performed in isolation and when evil action occurs, it engulfs all, and similarly when good action occurs, it expresses the whole of the universe. He says further that both good and evil are aspects of God.

He is present in the one, absent in the other, and the difference between presence and absence is great,..... Yet absence implies presence, absence is not non-existence, and we are therefore entitled to repeat, come, come, come, come.⁴³

This assertion of Godbole is related to the theory enunciated in the Hindu Philosophy that all action takes place in the name of God, prompted by God and subject to the will of God. It parallels Rickie's knowledge of good-and-evil in the *Journey*. It denotes the individual's judgment of the rightness or wrongness of both sides and, in the Indian context, an all-inclusive vision of humanity. Godbole's philosophy is the same as that of Plotinus and conforms to the Advaita Vedantin of Sankara Idealism which asserts that God's absence is indication of His presence. John Colmer holds that—

at the end of the novel, we realise that true wisdom comes from acceptance of absence as well as presence. The novel expands our vision of life by bringing East and West into a new and significant relationship.⁴⁴

The Marabar Hills leap into beauty when Fielding looks at them from the upper verandah of the English club, where he goes to cool himself after being humiliated by his compatriots. "..... They were Monsalvat, Walhalla, the towers of a cathedral, peopled

43. E. M. Forster, *Passage*, p. 175.

44. G. K. Das and John Beer, ed. *E. M. Forster—A Human Exploration: Centenary Essays*, London: The Macmillan Press Ltd., 1979. n. 128.

with saints and heroes, and covered with flowers...they seemed to move graciously towards him like a queen and their charm became the sky's."⁴⁵ In fact, after breaking with the club, he feels free from the officialism and can 'travel light'. It is in this frame that he sees the beauty of the caves from a distance as Adela also does.

Adela's is more or less a hallucination when she is subject to the echo of the caves. She repeats to herself: "In space things touch, in time things part....."⁴⁶ While the rest of her community are all attention to her, she yearns most for the company of Mrs Moore, who keeps away. After the Marabar experience, Mrs Moore is completely disillusioned and ceases to believe in personal relations, kindness and attention to both Indians and the English. She also deserts Aziz in this frame of mind. When Ronny asks her whether Aziz is guilty, she only says "..... he is innocent."⁴⁷ But, for her, the 'he' is impersonal. Intimacy and friendship of the people of her own race oppresses Adela. Her echo flourishes as a result of Mrs Moore's desertion of her even as the agony of a distressed child increases when its mother keeps away from it. Self-consciousness takes the place of social intercourse in the British camp. Only Mrs Moore can drive the echo of Adela back to its source and seal the broken reservoir'. However, she is cold to Adela. She withdraws the hand that Adela takes. Her Christian tenderness goes and she develops a just irritation against the human race.

As Prof. Godbole is capable of explaining the significance of the caves, Mrs Moore is capable of explaining the echo but like him she does not do it. She wants to retire into a cave of loneliness. She becomes irritable to Ronny like the country itself after the Marabar disaster. Strangely, there is a close link between the mystery of India and the mystery of Mrs Moore's mind. She lays bare the hollowness of marriage, for the institution has not brought people together and love remains the same ineffective instrument. She says:

45. E. M. Forster, *Passage*, p. 187.

46. *Ibid.*, p. 189.

47. *Ibid.* p. 200.

Why all this marriage? ... The human race would have become a single person centuries ago if marriage was any use. And all this rubbish about love, love in a church, love in a cave, as if there is the least difference.⁴⁸

Mrs Moore's attitude also partly explains her own echo and partly the loss of her belief in the efficacy of love to hold people together.

The very presence of Mrs Moore seems to bring clarity and understanding to Adela. She says "he (Aziz) is innocent" and "my echo's better."⁴⁹ Ronny wrong-headedly connects this to the influence of Fielding's letter to Adela testifying to Aziz's innocence. He easily wins over Adela and makes her lose the symbolic moment of testifying to the truth, by concurring with him. She could have avoided the trial and the attendant bitterness on both sides. Mrs Moore's and Adela's feeble and belated protestations about Aziz's innocence go ineffective before Ronny, the legal machine of the Raj.

Ronny packs his mother off to Britain in a ship through the severe summer of the tropics. Thus both Ronny's and her own desire are fulfilled. "She had come to that state where the horror of the universe and its smallness are both visible at the same time — the twilight of the double vision in which so many elderly people are involved."⁵⁰ In this way, Mrs Moore comes to represent symbolically the double vision on the ideal and the real planes of the novel, as Prof. Godbole is seen later to represent universal love through his religion. The 'double vision' of Mrs Moore parallels the Platonic and the Shelleyan doctrines. As Richard Martin says,

Mrs Moore's double vision enables her to see evil and good equally ... in her clarity of vision she may be placed on the side of the angels in her proclamation of Aziz's innocence. This double vision connects her inextricably with Godbole in his vision of the universal responsibility for good and evil."⁵¹

48. Ibid., p. 197.

49. Ibid., p. 198.

50. Ibid., p. 202.

51. Richard Martin, *The Love that Failed — Ideal and Reality in the Writings of E. M. Forster*, Paris: Mouton, The Hague, 1974, p. 172.

For Mrs Moore, the India of the 'Mosque', the tank, the Ganges, the starlit night and the moon seem beautiful and powerful enough to fill the vacuum in her spirit-thirsty mind and unite her with the universe, but the India of the caves not only submerges her but divests her of all the earlier splendid feelings. It is with the feelings of the latter experience that she sets sail to England. As a result of her lately gotten cynical bent of mind more like a 'withered priestess', she substitutes love by evil to identify the country of her sojourn. The British-Indian Chandrapore is the evil and not the whole of India as the vision of the full moon, the Ganges, etc., entreat her to a 'feast'. But Asirgarh, the fortress-town of enormous wooded-hills with huge and noble bastions and a mosque does not particularly mean anything to her as she has lost the connection with India that she religiously maintained before.

When she boards the ship at Bombay, thousands of coconut palms all round and the hills appear to bid her farewell mockingly, "so you thought an echo was India; you took the Marabar Caves as final?"⁵² The experience of Mrs Moore in the caves points to the contrast between the world infused with vitality and variety and the one that her world-weary soul has reduced to a meaningless 'boum'. The farewell remarks of the Indian landscape make it abundantly clear that no one thing is India — neither the 'Mosque' nor the 'Caves'. In India, in its diversity lies its unity. The final message about India, the spirit of which Mrs Moore gets before she departs from the country, is the benevolent echo, like the oracle (the invisible voice of an angel). So, echoes of two kinds are presented in the same 'Caves' section.

The failure of the English lies in their inability to bring the spirit of the benevolent nature from the countryside in England to India. The striking contrast in the climates of the two countries is also made to bear the odium for the racial disharmony.

Adela, after seeing the miserable failure of the 'seen' prays to Jehova for a favourable verdict. It is for Aziz for she was convinced of her guilt in accusing him unjustly. Her demonstrative Christianity has a link with the mystic influence of Mrs Moore on her. She receives incredible kindness from the English

52. E. M. Forster, *Passage*, p. 205.

after Mrs Moore's departure but no one is able to divine her mind. She realises the failure of human relationships in that parched atmosphere. She seeks a life based on connections with other human beings.

As it happens in most of the situations dealing with the racial theme, here also it is the English women that are responsible for creating difficulties in promoting racial relations. With their economic independence and social freedom, they claim a dominant position not only in their houses but in the society at large. But their narrow conventional and racial outlook widens the gulf everywhere. The ladies of the Turtons, the Callenders and the McBrydes are the best illustration.

As the English assemble in the Chandrapore court for the trial of Aziz, the first person Adela notices is the impersonal, semi-naked, Indian punkah-boy. Though ignorant of his surroundings, he seems to control the proceedings and weave the fate of the people. His splendid form catches her imagination and attention.

Adela seems to spurn the so-called civilization of her people after seeing the god-like, punkah-puller. She also remembers Mrs Moore and her thoughts are confirmed by the memory of the departed old lady. There is a link between her unconscious intimation and the boy's physical charm, which grows in intensity of meaning.

Adela's thoughts of Mrs Moore and the punkah-boy are drowned in the ranting of the crowd outside the court — 'Esmoor', Indianizing Mrs Moore as a goddess, just at the mention of her name by Mahmoud Ali as the witness. The invocation and the chant of Mrs Moore work like a charm on Miss Quedest.

Throughout the novel, two levels of truth — human and divine are explored by Forster and this heightens its symbolic significance. Perhaps a comparison can be seen between Mrs Moore and Mrs Wilcox of *Howards End* in as much as both the characters cast their spell on the living from the Forsterian heaven. Mrs Wilcox brings Margaret and Henry Wilcox together and unites them in marriage and Mrs Moore sets Adela free from the echo and secures the release of innocent Aziz. Thus the impact of the 'unseen' over the 'seen' is obvious in the novel.

The chant and the thought of Mrs Moore have a cleansing effect upon the nerves and the mind of Miss Quested. She means to tell the truth in the court though it is difficult because the Marabar disaster is connected with another part of her life, her engagement to Ronny. She recollects the whole Marabar episode in the mantra-like chanting of Mrs Moore's name.

She replies to McBryde's question remembering the name of Aziz in place of the prisoner by which the English community refers to him, that Aziz is not guilty and that he never followed her. Good actions are preceded by and emerge from good states of mind. Antithesis sets in with the victory of the Indians and the defeat of the Anglo-Indians. But the Indian detachment to it is symbolized by the punkah-boy, who goes on pulling the cord of his punkah not for the people, for they have left already, but, as it were, to agitate the clouds of dust raised by the defeat of the Anglo-Indians.

As Fielding escorts the disgraced Adela for giving her shelter in his bungalow, he once again deserts Aziz after his acquittal at the victory procession, by the force of circumstances. It turns out to be the 'British sticking together.' Hamidullah is not convinced of Adela's sincerity and he even counsels Fielding against giving her shelter.

The girl's sacrifice, though laudable from the Western point of view is rightly rejected, because, "... though it came from her heart, it did not include her heart." ⁵³ Forster's plea for the 'heartiness of the heart' and for tempering reason with emotion is thus highlighted.

Mrs Moore dies exactly at the same time in Aden when her name is chanted by the Indian crowd outside the court. The court proceedings and the claim of defamation charges to the tune of 20,000 from Adela make Fielding dull and he loses his usual sense of importance of human intercourse and feels that "... we exist not in ourselves but in terms of each other's minds ..." ⁵⁴ But the Dilkusha banquet given to celebrate the victory of Aziz revives Fielding and the restful Indian postures there seem to him to have best blessings.

53. Ibid., p. 238.

54. Ibid., p. 242.

Aziz's abiding faith and true affection for Mrs Moore make him hang on to her in spite of his hatred for the British and he wishes to consult her, not knowing that she is dead, regarding the compensation from Miss Quested. This illustrates the spiritual union between the Christian and the Indian. It is in this spirit that Aziz gives all the credit to Mrs Moore and none to Adela though Fielding points out that it is the latter that has saved him. When Fielding says, "you can't eat your cake and have it, even in the world of the spirit," ⁵⁵ Aziz gives him a rejoinder that "if you are right, there is no point in any friendship, it all comes down to give and take, or give and return ..." ⁵⁶ and this demonstrates his regard for true friendship at all costs.

Mrs Moore is dead, and meets with a watery burial in another India — the Indian ocean. "A ghost followed the ship up the Red Sea, but failed to enter the Mediterranean." ⁵⁷ Spiritually, Mrs Moore belongs to India as Mrs Wilcox of *Howards End* belongs to the country where she returns to rest in peace for ever.

At one time two distinct tombs containing Esmoor's remains are reported: one by the tannery, the other up near the goods—station a cult of Indianization of Mrs Moore is started by the poor as she held them dear to her heart without demonstrating it. Perhaps it is this love of Mrs Moore for the poor that has made Adela also look upon the poor punkah-boy in the court with a feeling of love. Just as the Christians believe in joining the sacrificial god, Mrs Moore after death becomes merged with the major characters creating a union out of conflict and bringing a connection with the last section of the novel. Her death is the result of her departure from India in the intemperate climate and this parallels the death of Mrs Wilcox after a spell of her London stay against her will. Ronny, with his public school-oriented religion rejects all the Indian sentiments and cults for he cannot connect with love of that kind after his mother's death.

Miss Quested reveals to Fielding that as she entered the cave, she thought whether she loved Ronny. She affirms that Mrs Moore knew what happened in the cave through telepathy,

55. Ibid., p. 247.

56. Ibid.

57. Ibid. p. 249.

Margaret also tells Helen of Mrs Wilcox in *Howards End* that she knew 'when people were in love'. Adela, incapable of love, establishes a friendship with Fielding that ultimately transforms him to love Stella. It is she who introduces him to Stella. In *Maurice*, the contact with the nurse transforms Clive into 'hetero'. With the example of Mrs Moore, both Fielding and Adela, who were 'at the end of their spiritual tether', realise that life is a mystery and not a muddle. They connect when they agree that "perhaps the hundred Indias which fuss and squabble so tiresomely are one, and the universe they mirror is one."⁵⁸

Fielding is successful in India. He is happy with Indians and does get on well with them through mutual trust and love. That any other word would not do in this country is understood by him and his calm rationality stands him in good stead. This is the accent on which his friendly relations with Adela also depend.

Adela's troubles are over only when she touches Egypt on her return voyage to England. The American missionary's enquiry from Adela at Port Said near the statue of Lesseps about the purpose of her return journey to England is of symbolic significance. The missionary says, "every life ought to contain both a turn and a return"⁵⁹ as the statue turns to the East and returns to the West. It is also the case with Adela. She goes to India to know the 'reality' of it and returns to England knowing that nothing can be known of India. The best thing, she thinks, she should do in England by way of paying homage to Mrs Moore is to look up for her other children, Ralph and Stella, before turning to her profession.

The arrest and the result of Aziz's trial bring about a Hindu-Moslem entente at Chandrapore. There is a desire for proper understanding between the two major communities of India. The poem, Mr Das, the Assistant of Ronny, asks Aziz to write for his brother-in-law, Mr Bhattacharya, is, according to him, for Indians generally and not for Hindus alone. The whole city irrespective of the creed is behind Aziz. There is unity at least temporarily. But the different communities are not able to come together perhaps due to too much of familiarity with one another.

58. *Ibid.*, p. 256.

59. *Ibid.*, p. 258.

Though Aziz's song for Mr. Bhattacharya is not nourished by personal experience and is of no interest to the Hindus, for it is about the decay of Islam and the brevity of love, the new song — the song of the future, he longed to compose, is to embrace all religions and transcend the creed. Though the poem is never written, its 'unheard melody' throws up a new hope of unity and harmony. Godbole's praise for the would be poem of Aziz that 'it might be rendered into Sanskrit' seeks to bring about a link between the past and the future.

The Marabar episode creates in Aziz a patriotic fervour and affection for the land of his birth and in that mood, he loves India and desires that she must become a nation like Japan. He sees the possibility for real friendship only when there is equality. The English have only thrown 'nets' over his dreams and the Empire rests on disbelief or distrust. It is with this feeling of disgust that Aziz says to Hamidullah that they must try to appreciate even the 'quaint Hindus' and that a Hindu King would make their lives easier. He contemplates taking up a job in one of the Hindu States. His disinclination to prosper professionally connects him to Mrs Moore, who becomes disenchanted with the material possessions of the English in India. He even gets the same disillusionment with people like her. He says, "no one is my friend. All are traitors, even my own children."⁶⁰ As the subject of love and marriage of Ronny and Adela does not interest Mrs Moore, the scandal of Adela being the mistress of Fielding doesn't interest him. Fielding only thinks that such scandals are possible in India. Even the linguistic imperfections of Indians mislead the two races and result in misunderstanding and tangles which stand in the way of their social intercourse. Though there is a shake up in the set up at Chandrapore and new faces are seen, the situation remains the same.

Aziz believes in the friend in the sense that the term is used in Persian for God. He feels to have got the solution to his problem even in the two seconds of discussion with Fielding about poetry and the mystic effect that the Hindus have found in their religion. We recalls his wife, and the memory of the past becomes one of the future, and he sees her with him in a quiet Hindu native state.

Aziz suspects Fielding's intention to visit England as being one to marry Adela for the sake of her money. He also suspects that Adela has been Fielding's mistress. He even goes to the extent that it might be Fielding that followed her into the cave. This suspicion is the greatest block for building bridges even between best friends like Aziz and Fielding. The fancies of Fielding's Indian friends including Aziz were rooted in suspicion — the 'unexplained residue of the Marabar'.

Egypt and Italy present a better prospect for Fielding where he goes on an official visit and India looks ill-placed. In the Venetian form, he sees harmony between the works of man and the earth.

It is the social conditions that Fielding personally experiences and the psychological depression that he is subject to, that make him look upon India as devoid of poetry and beauty. It is only in the 'Temple' section in which all matter and spirit are seen as one, and all worldly divisions as insignificant, that one is taken to the higher levels and enabled to have a vision of unity and harmony.

Wilfred Stone, in his perceptive study observes that, Forster sees the 'Temple' as the 'World Mountain' — In the interior of the mountain, he continues, there is a tiny cavity, a central cell, where, in the heart of the world complexity, the individual could be alone with his god.⁶¹

Stone's idea, besides establishing a parallel between the 'Temple' and life at large in the universe, seeks to connect the 'Temple' and the 'Cave' which becomes relevant in the context of the novel. The architecture of the *Passage*, he says, is the architecture of the temple. He elaborates the theme further and says that although the 'World Mountain' retains the old dichotomies between body and soul, seen and unseen, the connection between them is made superlatively easy.

The details of the 'Temple' section with regard to the celebration of Gokul Ashtami are taken by Forster from the *Vishnu Purana* and the *Bhagavad Purana*. Lord Krishna is said to have taken birth in the month of Sravana, the season of rains, on the day of Ashtami. It is celebrated by the Hindus as Krishna

61. Wilfred Stone, "The World Mountain", *Listener*, XXI, 1940, pp. 801-2.

Janmashtami like the birth of Christ in Bethlehem. This Hindu festival and Mrs Moore's influence smooth away the differences among all the characters of the novel. God is infinite and omnipresent, omnipotent and omniscient. His birth took place long before the creation of the universe. He is also Nirguna (without attributes) and Nirakara (without form) and thus to give Him a name and a form is to show the narrowness of the believers. But as the Hindu mythology and the Puranas lay down, it is through the identification of the God by some form and name that we are fortified in our faith and hence the celebration of the birth of Lord Krishna year after year with love and devotion according to the Vaishnava tradition. Gokul Ashtami represents the cycle of birth and rebirth. John Drew observes,

the character who, in *A Passage to India*, accords most closely with the Ideal Sage of the Enneads (of Plotinus), the man for whom happiness consists not in action but in wisdom, is Professor Godbole.⁶²

Prof. Godbole, who is comparable to Kipling's Hurree Babu, is the chief devotee of the Lord. He seeks oneness with Him through the avowed path of 'Bhakti'. According to Radhakrishnan, "Bhakti is emotional attachment distinct from knowledge or action. God becomes the ruling passion of the devotee's mind and the devotee surrenders himself completely to Him."⁶³ Prof. Godbole, who leads a choir at the Krishna Birth ceremony attempts to find unity 'to connect'. The mundane world may lose itself in the confusion about the existence of God as we seen between the factions of theists and the atheists that "He is, was not, is not, was."⁶⁴ This parallels Blake's remarks on Christ.

As always in Forster's books, true religion is closely associated with the subconscious mind. Here in the 'Temple' section, love is born and life is confirmed. The accompaniment of

62. G. K. Das and John Beer, ed. *E. M. Forster—A Human Exploration: Centenary Essays*, London. The Macmillan Press Ltd., 1979, p. 90. (qtd. from Drew's essay "A Passage Via Alexandria").

63. S. Radhakrishnan, *Indian Philosophy*, London : George Allen and Unwin, Ltd, 1923, p. 558.

64. E. M. Forster, *Passage*, p. 279.

.....ent rain also are said to have the same power of bringing harmony and tranquillity. The song that the devoteess sing is addressed to the saint, Tukaram, and not to God. Though God is installed on the pedestal of their heart by the Hindu devotees, it is the human form, His reincarnation, the God-man that appeal to them equally and he is believed to bring them peace and prosperity and look after their material well-being. Beaumont relevantly observes, "the Hindu is aware of the mysterious unity behind all things here symbolized in the universality of a saint."⁶⁵

Forster and some critics of the novel see in the celebration of the Krishna festival frustration of reason and form and the triumph of the muddle that India is identified with. But it is widely accepted that reason and religion do not go together and that faith is possible through love and emotion and not reason. Thus, one of the inscriptions, hung by the draughtsman that reads 'God is love,' doesn't make any difference to the devotees, who are not concerned with the verb connecting the two words, God and Love, but with the words, pure and simple. The verb by itself doesn't mean anything but the two words do. The final message of India is the final word that emanates from the first. The slip, however, symbolizes the connection between the comic and the serious, the muddle and the mystery.

The drenching of the European band by the rain symbolically signifies washing them of their conscience and it is with that that they play 'Nights of Gladness.' Godbole's song catches a rhythm, which evokes excitement and the 'inner images'. The Oriental and the Western music thus cross a barrier and produce a new symphony — sending them all into trance. Its immediate salutary effect is that "they loved all men, the whole universe, and scraps of their past, tiny splinters of detail, emerged for a moment to melt into the universal warmth."⁶⁶ According to the *Svetasvatara Upanishad*, God upholds the oneness of the eternal: the seen and the unseen, the transient and the eternal "...⁶⁷ Music, even like nature, connects the 'seen' and the 'unseen'.

65. Ernest Beaumont, "Mr E. M. Forster's Strange Mystics ' *The Dublin Review*, CCXXV, 453, Third Quarter (Autumn 1951), p.50.

66. E. M. Forster, *Passage*, p. 281.

67. Juan Mascaro, Trans. *The Upanishads*. Penguin Books, 1965, p. 86.

Mrs Moore, whom Godbole has met in his Chandrapore days, enters his mind as a spirit not through his effort nor with the help of any external source. V. A. Shahane appropriately points out that "the concept of love as a pathway to God is commonly shared by Hinduism and Christianity and this central issue forges a link between Mrs Moore and Prof. Godbole."⁶⁸ In the mystic sense, Godbole and Mrs Moore could be taken less as human beings and more as symbols of universal love and harmony between man and God.

... she happened to occur among the throng of soliciting images, a tiny splinter, and he impelled her by his spiritual force to that place where completeness can be found. Completeness, not reconstruction.⁶⁹

Godbole's recollection of Mrs Moore at a spiritual moment is symbolic of the importance of human relationships. It can be seen that the return of the spirit to the mind of the Hindu devotee implies a spiritual connection far more significant than the connections attempted by the English and the Indians of the novel. In the same spirit, like Mrs Moore, Godbole remembers a wasp seen on a stone. He propels the wasp and Mrs Moore to the divine union.

A hierarchy of manifestations connects inanimate matter with man...Brahman is within all creatures and objects.⁷⁰

Prof. Godbole loves the wasp equally and impels it to his consciousness. But the stone where the wasp has clung cannot take the same place as that of the wasp for logic and conscious effort frustrate the attempt. The result is the return of his spirit to the world of the matter from that of the spirit. The wasp returns long after Mrs Moore's death. It is Godbole's climactic moment in which he attempts union with divine. As Stone holds,

... the separation between conscious and unconscious is what used to be called the separation between man and God

68. V. A. Shahane, *E. M. Forster—A Study in Double Vision*, New Delhi: Arnold-Heinemann, 1975, p. 117.
69. E. M. Forster, *Passage*, pp. 281-82.
70. Swami Prabhavananda and Christopher Isherwood, Tr. *The Song of God-Bhagavad Gita*. New York: New American Library Publications, 1954, pp. 13-14, 131.

... the theme which this book hammers home is that for all our differences, we are in fact one ... without preaching, the novel asks us to integrate our souls, to link reason and instinct. 71

The life-spirit that Godbole develops during the festival is the social equivalent of the Italian spirit in the Opera in the *Angels*. Taking this into consideration, some critics say that Forster intended Godbole to be a caricature and not a serious character. But this study attempts to show how a character with a deceptive comic appearance could really be of profound significance in establishing 'connections' at higher levels of thought and action. It will not be out of place to support this contention by the example of Sri Krishna, who with all his childish pranks, always acted with a divine purpose and aimed at synthesizing the differentiation in the universe. Mrs Moore once again enters Godbole's mind and the union of the two on the spiritual plane becomes complete. It marks a symbolic link between 'Caves' and 'Temple'. The diverse religions Mrs Moore, a Christian and Godbole a Brahmin, made no difference for love, that is of the spirit, knows no barriers of caste, creed or religion. "It was his duty, as it was his desire, to place himself in the position of the God and to love her, and to place himself in her position and to say to the God, 'come, come, come, come'" 72. He being born in the image of God, and God being infinite, all objects of His creation are entitled to His love and it is love that binds men to the environment in which minerals, metals, trees, insects etc., are included. Godbole's world-view is Forster's supra-rational one.

Godbole also becomes another link. He receives Fielding's note and passes it on to Aziz with a remark that the news of Fielding's arrival is delightful. Aziz who takes up the job as the physician to the Maharajah at Mau receives the note. Fielding arrives on an official visit at the Mau Guest House. But Aziz, unable to gain the spirit of love, unlike Godbole, wishes to keep away from Fielding in spite of his progressive views and poetry touching the theme of universal brotherhood,

71. Wilfred Stone, *The Cave and the Mountain—A Study of E. M. Forster*, Stanford: Stanford Univ. Press, 1965, p. 339.

72. E. M. Forster, *Passage*, p. 286.

evoked Godbole's compliment as 'Bhakti'. Aziz, however, of Godbole with love, for hate is out of question for such a man of spiritual pursuit. Godbole also has not thought of any communal barrier when he gets Aziz appointed in the Hindu State of Mau. While Godbole and Aziz personify divisions of inter-racial nature within India, they also represent unity. Hinduism admits all sects and clans which radiate and join and thus becomes all-embracing. In the Hindu 'Temple' reconciliation takes place.

The shrines of the Head and the Body of a young Mohammadan martyr situated in Mau, which are worshipped both by the Hindus and the Mohammedans connect symbolically. The Mohammedan released the prisoners on the orders of his mother defying the police and so was beheaded. In the incident of the freed prisoners, Islam, Hinduism and Christianity come together. Aziz takes his children to the shrines. 'The interior of the shrine of the Head became a safe refuge for bees' nests, suggesting the sanctity as well as the security of the place.

The season, with the onset of rains, is the best for vegetation, overflowing tanks and plenitude of crops. It is like a feast that nature brings up to the blessed beings. Vegetation connects earth and water, and earth and air. The atmosphere, thick with religion and rain, holds out the prospect of glory to all who trust to the power of the Supreme Being that doles out the riches from His Treasure House. The holy procession of the Lord, at the passage of which a prisoner is released, not only spells salvation to him but to mankind as a whole from its enticements.

Fielding and his brother-in-law, Ralph Moore, become victims to bee-stings as they climb the slope to the saint's tomb. The sudden rage of the bees against the English intruders is like Aziz's sudden rage against Mrs Moore at the mosque earlier. As the whole atmosphere is charged with love, Aziz, who raises his hand to smite his son for his wicked attempt to throw stones at the English visitors kisses it. The insect theme recalls the wasp in the earlier scene with curious overtones of Adela's thorns and a hostile nature. Human love is commingled with the love showered by the divine, "... and out of heaven, as if a plug

had been pulled, fell a jolly dollop of rain" ⁷³ and the pursuing bees disperse and the victims are saved. This chance incident brings the two old friends, Aziz and Fielding, together in a good temper which the rain grants them. Aziz, prompted by the spirit, goes to the stranger, Ralph, and pulls a couple of stings out of his wrist, thereby paying a homage unknowingly to the beloved spirit of Mrs Moore. The suspicion is lifted when an incident throws itself up to reveal the identity of Ralph and the regeneration of understanding brings another pailful of rain.

Aziz looks upon Fielding's wife, Stella, and brother-in-law, Ralph owing to incomplete reconciliation, only as the sister and the brother of the detested Ronny Heaslop of his Chandrapore days and not as the children of his beloved Mrs Moore, and so bids them good-bye. He also says that he wishes no English man or woman to be his friend. While he is drawn both physically and later even spiritually to Mrs Moore, this remark of Aziz only betrays his lack of communion with the spirit of the place that he has chosen to come and work in. The Hindu religious spirit is different. "...Religion is a living force to the Hindus and can at certain moments fling down everything that is petty and temporary in their natures."⁷⁴ The religious festival confirms that spirit and unites all men in love and drives away the sources of pain and ill-will. Only affection, or the possibility of it, quivers through everything, from Gokul Ashtami down to daily human relationships.

Aziz is welcomed to the Hindu religious spirit though physically excluded from the rites. He thinks that the place is purged of suspicion and the people there look particularly charming to him. Nothing is excluded from this riotous Dionysiac spirit and nothing appears untouchable. The God did proceed for the holy immersion only after the sweepers played their band. "...they were the spot of filth without which the spirit cannot cohere."⁷⁵ The splendour of nature that lends charm to the earth and the sky cleanses Aziz of his cynical thought both of the festival and the sight of the English boat in the tank. Fielding and Stella take to a boat ride. Aziz too wants to have a look at the holy procession and so, goes to the Guest House under

73. Ibid., p. 295.

74. Ibid., p. 299.

75. Ibid., p. 301.

the pretext of administering the salve to the bee-stings of Ralph. The 'Temple' symbolizes completion and connection wherein 'all spirit and all matter must participate in salvation'.

Aziz secretly reads Ronny's letter to Fielding at the Guest House. It is full of warmth and Ronny strikes a note of cordiality and conciliation with Fielding complimenting him for his ability to come in line with the Indians. He also desires rapport with Adela. The other letter too strikes a cord of cordiality. It is Adela's to fielding. Aziz envies the easy intercourse of the English and thinks that it is possible only in a nation whose women are free. Their connection is thus complete, which is confirmed by the notes of the English piano produced when Aziz hits it in a spurt of temper. Aziz is impressed by another pleasant surprise which is the striking similarity in the voices of Ralph and Mrs Moore.

The roaring chant of 'Radhakrishna' by the processionists with the inversion of the word engulfs all other differences in its all-enclosing sound. Forster's prophetic vision is to bridge the gap between the East and the West, laughter and conscience, man and god. For him, the solution after the failure of Christianity both as a local and as a universal religion lies in a synthesis of religions. He supports any religion that allows men to connect. By recognizing the complexity of life, he hopes to restore the concept of synthesis to human life.

Aziz who comes to apply the salve to Ralph for the bee-stings extends his friendly hand forgetting what he thought of him earlier. When Ralph says understandingly to Aziz that he can always tell whether a stranger is his friend, Aziz repeats the remarks that he made to Mrs Moore at the mosque "then you are an Oriental."⁷⁶ The cycle is complete and he gets freedom from the 'echo' that the British India let loose and the caves crystallized.

Like Mrs Moore, her son Ralph also builds racial bridges and it is appropriate that Aziz should pass the same judgment on him. Her identification with her son in the act of connecting and bridging cultures, suggests a corresponding bridge over other differences. Aziz gives the tin of ointment to Ralph as a token of his friendship. Here Aziz connects not only with the dead

76. *Ibid.*, p. 306.

Mrs Moore, but with her son, holding out a prospect of connected continuity of friendship between India and British-India. The division is, however, apparent. He can be friends with Ralph as Mrs Moore's son but not as Ronny's brother. The two people, as their nations, cannot be friends, and Ralph rightly and instinctively says, "I know. Not yet."⁷⁷ This remark by itself strikes a note of hope for the future and thus it is not division but integration that becomes the dominant theme and final note of the book.

Aziz, in the loving memory of Mrs Moore, offers to take Ralph on a boat-ride and in that happy frame, brings the oars not only for their boat but for the one taken out earlier by Fielding and Stella lest they should have any trouble on the waters. Love is the guiding spirit, once he is on the water. The reconciliation significantly takes place between Ralph and Aziz exactly at the time of the prisoner's release and the marching of the Lord's procession. Aziz gets on well with Fielding and the 'torrent of his hospitality' once again gushes forth. He renders loving honours, in tune with the spirit of the Mau festival and the procession, to the English guests, who are wild with joy. Nature conspires with human nature and the gale that blows helps the two parties and they row, unaided, borne by the tide. It is as if nature shares the love and affection with those who are governed by these noble passions.

There is a suggestion that Ralph is nearer by instinct to the spirit of India than even some of the Indians themselves. He directs Aziz to the spot which is the tomb of the Rajah's father and which Aziz never located on earlier occasions. He also requests Aziz to take him nearer to the procession thereby suggesting indirectly that they should be nearer to the religious spirit which Hinduism inspires in the Hindu state. The chant of 'Radhakrishna' similar to the one of 'Esmis Esmoor' evokes two different responses from the auditors and both of them symbolically connect. The two chants also promote feelings of love and understanding.

Godbole waves his hand in rejoicing and friendliness to Aziz, when the latter comes nearer the holy immersion ceremony, which heralds a new vision of harmony. A wave of the flood causes a

collision of the two boats. The collision is a device to bring into sudden focus and final reconciliation of the antagonistic forces in the novel. This brings about another union. As a result of it, Stella shrinks into her husband's arms and also leans on Aziz's side and then flings herself against him and her motions capsize them. Pederson remarks that—

Fielding and Stella do marry and thus the power of the spirit, is symbolized in their union of both the physical and spiritual, they already had physical union and are on the way to becoming united in the spirit.⁷⁸

“They plunged into the warm, shallow water, and rose struggling into a tornado of noise. The oars, the sacred tray, the letters of Ronny and Adela (that Aziz stealthily put in his pockets broke loose and floated confusedly.”⁷⁹ The release of these objects into the great stream symbolizes union and identity, like the rivers joining the sea. The effect of the rain is precisely the same for it drenches not only the people but all other objects.

Ralph connects in two ways. He brings back the memory of Mrs Moore to Aziz and brings Aziz and Fielding together as friends for the last ride together in the Mau jungles. Fielding desists from commenting on the deplorable condition of education in the Native states for Aziz's friendliness distracts him. Their reconciliation is a success in the same way as Fielding's visit is, for it helps to restore personal relations. The outskirts and the landscape of Mau favourably compare with the Lake District of England. The three men, Fielding, Aziz and Godbole are united by love of poetry. Aziz follows Sufi friendship, Godbole follows the religious emotionalism of the Vaishnava tradition and Fielding follows art and human relationships.

The impact of the festival, the holy procession and the boat-ride is there on Aziz and he wants to reconcile with Adela admiring her behaviour in the trial scene. He wrote, “through you, I am happy here with my children instead of in a prison. . . My children shall be taught to speak of you with the greatest affection and respect.”⁸⁰ This is a clear indication as to how

78. Glen Pederson, “Forster's Symbolic Form”, *Kenyon Review* XXI, 2 (Spring 1959), p. 248.

79. E. M. Forster, *Passage*, p. 310.

80. *Idid.*, p. 313.

the 'Temple' section works up connections at various levels among different people. Furbank points out how the 'Triveni Sangamam' (confluence of three rivers) might be related to Forster's theme of 'connection' in the novel.

Here (at Allahabad) the sacred Ganges and the Jamuna rivers meet, and at their meeting place (according to tradition) a third invisible stream (Saraswathi) springs up from the middle of the earth. This notion appealed to Forster suggesting an allegory of human relationships. 81

It is in such friendly spirit Aziz and Fielding make way for a cobra in the jungle where they go on a horse-ride. Aziz also declares to Fielding that he wants to do kind actions all round and 'wipe out' the blot of the Marabar for ever. He regrets his mistake in suspecting Fielding and makes amends for it.

The Mau experience brings about understanding and harmony between Fielding and Stella also whose marital life was not happy before. They emerge passionate and their union is blessed only after the boat incident. "There seemed a link between them at last that link outside either participant that is necessary to every relationship." 82

The child of Fielding and Stella when born, like Stephen's child in the *Journey* and Leonard Bast's and Helen's in *Howards End*, is destined to harmoniously blend the two ways of life, inheriting the spirit of Mrs Moore, the Indianised Christian and Fielding, who represents rationality and a passion for friendliness. Fielding believes in spiritual and intellectual heredity. In the end, he achieves both kinds for through Stella he has the promise of a child—heir to the future relationships between the East and the West and in the same English race. The would be son of Fielding and Stella could be an Oriental, as Mrs Moore and Ralph are and can be looked upon to achieve connection between the people of India and British India on the individual level.

81. P. N. Furbank, *E. M. Forster—A Life*: Vol. I. The Growth of the Novelist (1879-1914), London: Secker and Warburg, 1977, p. 245.

82. E. M. Forster, *Passage*, pp. 313-14.

The reconciliation between Aziz and Fielding is incomplete as the tangles that have created divisions remain unresolved. Aziz thinks that Fielding, for all that is said and done, throws in his lot with Anglo-Indians by marrying a woman who is labelled thus and also acquires the reservations of his community. Aziz also believes that Fielding will not sacrifice his people for the sake of an Indian like him "Aziz was a memento, a trophy, they were proud of each other, yet they must inevitably part" ⁸³ not as individuals but as two people representing two races and nations. Pederson rightly observes that "the literal level of the novel emphasizes the divisions between the Indians and the English men, the diversity among men; the symbolic level reveals the way to union and unity." ⁸⁴

As Fielding tells Aziz, how from his wife's point of view, his visit to Mau is a success for she finds a solution there to her troubles, nature also seems to confirm his words—"myriads of kisses around them as the earth drew the water in" ⁸⁵ suggesting how nature too breathes love. The waters of Mau tank can be said to have the power of reconciling all differences. Besides, Fielding also announces to Aziz that his wife and Ralph like Hinduism—a real connection that Mrs Moore would have wished. Aziz also in his post-script of the letter to Adela writes, "for my own part, I shall henceforth connect you with the name that is very sacred in my mind, namely, Mrs Moore." ⁸⁶ Thus all the people—the Hindu Godbole, the Mohammedan Aziz and the Christians Ralph and Stella are hallowed by the memory of Mrs Moore. She is the central figure of even the 'Temple' section, though Godbole is the subject of its rituals. Her invisible influence as Mrs Wilcox's in *Howards End*, pervades all through the action of the novel not for what she does unto her fellow humans but for moulding their spirit through her mysterious touch and mystic influence. She is also a mother-figure and an archetypal character, like Forster's other redeemed old women. The novel expands with her continued spiritual presence through its action more powerfully than with her physical presence when alive.

83. Ibid., p. 314.

84. Glen Pederson, "Forster's Symbolic Form", *Kenyon Review*, XXI, 2 (Spring 1959), p. 232.

85. E. M. Forster, *Passage*, p. 314.

86. Ibid., p. 315.

It is to suggest symbolically man's limited comprehension and capacity to apprehend the divine powers that Forster says, after Aziz finishes his 'connected' letter to Adela, that "...the mirror of the scenery was shattered, the meadow disintegrated into butterflies...and then the whole semi-mystic, semi-sensuous overturn, so characteristic of his spiritual life, came to end like a landslip and rested in its due place..."⁸⁷ This reminds us of the bath scene in the *Room* in which the pond is described to have dried and sunk to its old size the next day after the three male bathers had a ritualistic bath

Fielding's reference to Aziz about the Hindu religion and Lord Krishna evokes a negative reaction and does not yield any meeting ground. But politics hardens their lines much more and draws the battle lines more distinctly. All the same, they remain trusted friends. The friendship between Fielding and Aziz is the novel's chief demonstration that a bridge between the races might be built. But, Fielding does not see an India without the British and mocks Aziz's idea of free Indian women as impracticable. His idea seems to be that home is more sacred than outside for women.

Aziz becomes prophetic when he declares, "until England is in difficulties we keep silent but in the next European war... Then is our time."⁸⁸ Aziz's vision of free India parallels the Schlegel sisters' vision of victory in *Howards End*. The thundering words of Aziz shatter the scenery and the setting of friendship so perfectly erected and the 'divisions of daily life' seem to be returning. The shrine that has promised harmony is shut as the hearts of the friends seem to have closed once again on a note of separation.

Aziz ardently wishes his own ancestors, the Afghans to rule India and hopes to muster the support of Hindus. 'The conference of Oriental statesmen' that Aziz envisages does not yield fruits and India's partition becomes inevitable. However, his vision that "India shall be a nation" ⁸⁹ comes true and the English leave the country sooner than anticipated by Forster. The note of

87. Ibid., p. 315.

88. Ibid., p. 316.

89. Ibid., p. 317.

different major communities such as Hindus and Moslims after the partition becomes a possibility in the secular state of India.

The real friendship, Aziz passionately desires with the Englishman is also realised with the formation of the Commonwealth and the greater exchange of people under the obligations of international co-operation. The impediments that threaten division, are not of nature's creation but man-made and man being only a small entity of nature is bound to make his interests subservient to what she ordains and nature has the power to integrate life and establish harmony. The valedictory, "No, Not yet"⁹⁰ thus heralds a bright hope for a better future of friendship between India and British India. The words, 'not yet...not there' could be construed as a postponement rather than abandonment of hope.

A comparison of the *Passage* with other works dealing with the theme of racial conflict is relevant. Rudyard Kipling, Joyce Cary and Alan Paton deal with the attitude of the white race towards the other races of the world. But only Kipling in his *Kim* and *Plain Tales from the Hills* deals with the theme in the Indian context. However, his catchy lines 'East is East, and West is West and never the twain shall meet', show how Kipling and Forster took divergent paths in dealing with the racial problem. But through the mutual love and understanding of Kipling's holy man, the Lama and the hero, Kim, East and West do meet even as Prof. Godbole and Mrs Moore meet on the spiritual plane in the Indian novel of Forster. George Orwell in his *Burmese Days* also confronts the racial problem and the lone British character of his novel, Flory, like Forster's Fielding, tries to bridge the gulf of misunderstanding and hate between the natives and the English. Forster and Orwell, however, dwell on the theme at two different levels of understanding.

Among the later novels that stand comparison with the *Passage* Paul Scott's *The Jewel in the Crown* is noteworthy. The *Jewel*, however, appeared in the mid-sixties and much of the racial significance was already lost by then. Paul Scott perhaps modelled his novel on Forster's. He seems to be of the opinion that hostility of the Indian climate contributed a good deal to the clash of races. This, however, amounts to touching only the

fringe of the problem. But, there are some similarities between the *Passage* and the *Jewel* in respect of pattern and characterization. However, Scott's novel does not claim to have a universal appeal as Forster's does. It is Forster's objectivity and wider understanding of the problems on both sides which are treated with sympathy, humour and irony, in addition to a spiritual dimension in the last section, that makes his novel a classic in English fiction.

During the first three decades of this century, most of the Anglo-Indian writers such as Maud Diver, Alice Perrin and Ethel M. Dell wrote about the 'wish-fulfilment reveries' about a young woman's passage to India in pursuit of love and marriage usually to an officer of Indian Civil or Military service. Rupert Berkeley Smith in his *Memoirs* showed an interest for Indians and in Islamic culture. However, Candler's novel, *Siri Ram* like Forster's *Passage*, evolves 'towards central episode in a cave,' where Siri Ram resolves to revolt against the British and feels the urgency for their expulsion. The Indo-Anglian novel, *Possession* by Kamala Markandaya also bears comparison to the *Passage*, for even there inter-racial problems are the subject.

The *Passage* of Forster stands out as an adequate and abiding fictional attempt at highlighting the apparent hiatus between the two cultures and suggesting the ways of transcending the man-made barriers for the unification of humanity. Noble very pertinently points out that —

In *A Passage to India*, Forster fused parody with both realism and lyricism, reconstituting and revealing his own experiences with Indians, Anglo-Indians and the Subcontinent...He freed his novel from those origins by assimilating them into his main characters' attempt 'to connect' with one another or with 'the unseen.'⁹¹

The valedictory — 'no, not there' — is subdued and redeemed by the hint of ultimate reconcilability in the 'no, not yet. Maclean goes a step forward and says,

Forster might have added, 'Not in that way, since the true friendship, kindness and understanding which Mrs Moore had spoken of is attainable only by abandoning the limitations

91. R. W. Noble, "A Passage to India'—The Genesis of E. M. Forster's Novel", *Encounter* (February 1980), p. 61.

inherent in the relationship between Aziz and Fielding. Nevertheless, the ending of the novel, though phrased in negative terms, is a promise, not a denial, in the same way as Godbole's remark, 'Absence implies presence'.⁹²

Almost all critics agree that the *Passage* is Forster's prophetic novel which convincingly achieves his ideal of 'connection'. On the individual level, Fielding and Aziz are united to seek union as friends and brothers. Fielding says to Aziz, "... for at all events you're Oriental."⁹³ This is the remark Aziz made to Mrs Moore and her son Ralph, the characters who weave a web of connections in the novel. As Srinivasa Iyengar observes, the birth of the Divine child in the 'Temple' section signifies the renewal of life and love and that "... part of Forster's message is the possibility of a global human family, making the entire race a single person .."⁹⁴ In terms of major action, the connection between the seen and the unseen, good and evil, England and India, is effected in the novel by Forster. But, when Forster says in the novel that it is... a passage not easy, not now, not here, not to be apprehended except when it is unattainable...⁹⁵, it could be interpreted as the approach of the rational characters of the novel who strive to achieve the fulfilment in the passage to India, where the spirit of religion is predominant.

The novel is an admirable, and fictionally fascinating, plea for tolerance and understanding, harmony and love. It represents in more than one way, the acme of Forster's literary achievement.

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92. V. A. Shahane, ed. *Perspectives on E. M. Forster's A Passage to India—A Collection of Critical Essays*, New York . Barnes and Noble Inc., 1968, p. 33.
 93. E. M. Forster, *Passage*, p. 315.
 94. K. R. Srinivasa Iyengar, "Remembering E. M. Forster" *The Literary Criterion* (Mysore), XIV, 2 (1979), p. 51.
 95. E. M. Forster. *Passage*, p. 309.

Chapter VII

CONCLUSION

The novel is to 'attempt most and achieve most' in the tremendous work of human reconciliation and elucidation ... in helping men to understand one another.

— H. G. Wells.

Forster thinks that the novel like all art must connect disparate elements in order to provide meaning. Forster's work, viewed in a wider perspective, is a bold and sustained plea for harmony in which contraries in 'inner' and 'outer' life are sought to be reconciled. Of all human activities, he valued art most. He says, "It is the one orderly product which our muddling race has produced."¹ He was always concerned with the 'order' in the art of the novelist.

For Forster, the knowledge of the reality of life, with its permanence and stability conditioned by time and change, lies in the connection of the inner life of intellect and spirit and the outer life of physical and sensory experience. He also sees the inadequacy of science to explain the complexity of life and the inefficacy of religion to resolve the 'human predicament'. The industrial progress, according to him, has provided only material prosperity but not personal salvation to man which is possible only through spirituality. He exhorts man to comprehend the spirit through poetry, mystery, passion and music and gain the symbolic moment of life with their aid. This is possible when one gives utmost importance to personal relationships and

1. E. M. Forster, *Two Cheers for Democracy*. London : Edward Arnold and Co., 1951, p. 101.

'private life' which come through only when he connects the 'seen' and the 'unseen' and such other opposite elements of life.

Throughout his novels and in most of the earlier short stories, the forces that impose order from without are opposed to those that promote it from within. His 'people' move between these two points of antitheses trying to reconcile the forces at conflict through their own psychological resources. One important feature of Forster's novels is that his 'people' are always on the move and it is through travel to different places and the experience they get that they redeem themselves from the ills and evils of the environment.

Lilia, Philip Herriton and Caroline Abbott of the *Angels* go to Italy and free themselves from the suffocating conventionalism of Sawston, the suburban England. In the *Room*, the transformation of Lucy comes about when she goes to Florence from the small English 'nest' of Windy Corner. George Emerson's advances in love for her are reinforced by the poetry and passion of the land of Italy. In the *Journey*, Rickie goes to Sawston not to get transfigured but awakened to a new reality which paves the way for his spiritual salvation in the country of Wiltshire. The Wilcoxes and the Schlegels go to Germany on an expedition in spring and their eventual reconciliation comes through their early meeting in a foreign land in *Howards End*. In *Maurice*, both Maurice and Clive go to Cambridge and get a new experience which strengthens their love and leads to their visit to each other's place. In the *Passage* also, the two English ladies, Mrs Moore and Miss Adela Quested, go to India and their visit becomes instrumental to a series of events which are woven through a web of separations and connections. Dr Aziz and Prof. Godbole shift to Mau, the Hindu princely state, from the British-Indian city of Chandrapore, and achieve reconciliation there at the individual level. All the 'people' of Forster's novels invariably connect their ways of life with the world of their sojourn outside. The chief characters that take to travel are basically liberal-minded and all of them are inspired by a sense of love and friendship.

Forster's Cambridge experience and the inculcation of Greek spirit enable him to accept both the mystery and the muddle in places like Alexandria, India and even in Italy. He sees the two

elements as constituting life even as light and darkness. His acceptance of all such dualities and endeavour to weave them into his fiction, emphasizing the importance of their connection, typifies his openness of mind. His King's College as a miniature England also symbolizes for him his own view of mystery and muddle.

Forster's prose works which include his short stories, biographies, two collections of critical essays, a travelogue and the two books on Alexandria have a direct bearing on his theme of 'connection'. Through these works he continues to emphasize the importance of proportion between the 'mind' and the 'heart', the idea which underlies his philosophy. Forster orders the events, situations, characters and the external machinery of his plots in such a way that his ideal of 'connection' becomes a possibility at the structural, physical, psychical and symbolic levels in his novels. He fulfils the ideal by the effective use of nature, music, coincidences, images and symbols in his fiction.

In the first two Italian novels, *Where Angels Fear to Tread* and *A Room With a View*, both the conflict and the resolution are presented. Italy, the land of poetry and passion embodies for Forster the life-spirit and it is there that the English achieve proportion and reconciliation. In the pre-war and autobiographical novel, *The Longest Journey*, which is Forster's most serious effort, the necessity to distinguish between the 'ideal' and the 'real' is stressed and the synthesis of the two elements is sought to be attained. It is however, in *Howards End*, Forster's most 'connected' novel, that possibilities of reconciliation are examined at various levels and Forster fulfils his ideal of 'connection' between the 'inner' and 'outer' life represented by two sets of people to a large extent. Even the homosexual novel, *Maurice* deals with the physical and psychical angles of the 'problem' and shows how the classes that represent the different modes 'connect' under the spell of the abnormal trait of love. But Forster's outstanding classic, *A Passage to India* is a full-blooded orchestration of his ideal and represents the climactic point of his fictional art.

In most of his novels, Forster tempers the ideals of the classical humanism with the romantic spirit. His avowed belief that man is the measure of all things underlies all his fiction. His concern in his art for the importance of keeping proportion and the pursuit of truth receives undoubted sanction, for he

practised these ideals in his own life. His 'double vision' doesn't 'squint' as Dickinson thinks but focuses on the need to reconcile the irreconcilable opposites in life. He sees the whole human race as one family, as in the Hindu concept of 'Vasudhaiva Kutumbakam', and bemoans its lack of direction and drift. His idea of the 'unseen' stems from his belief in the hidden mysteries of the unconscious. He affirms that the pursuit of personal relations and cultivation of a taste for beauty enables people to undertake the mission of reconciling the forces at conflict in life. Though he is not wedded to the doctrines of any religion, he inevitably dwells, through his deep understanding of Greek mythology, on the intimations of the supernatural, as a result of which one finds spirits, nymphs, goblins and echoes from places like the Marabar Caves in his novels.

Forster's characters are engaged in the active pursuit of the assimilation of their natural and social selves in the universe that poses them endless problems. They that face the challenges emerge triumphant and get their human personality confirmed and its prestige enhanced. Forster is not tired of stressing the importance of private life. He makes one of his characters in *Howards End* say that "it is private life that holds out the mirror to infinity: personal intercourse, and that alone, that ever hints at a personality beyond our daily vision."²

We see the contrast between the twin responses to life, the moods and the tones in every one of his novels. The success or failure of his people depends on their approach to the problems, with confidence or diffidence, acceptance or rejection of their realities, hope or despair in their expectations of the results. Forster presents the dichotomy and exposes his characters to the challenges of the experience keeping himself on the fence like an ironist. The visionary in him, however, comes out when he sympathetically rallies behind the 'people' that represent truth and instinctive wisdom.

It is a question that is still debatable among the critics as to how far Forster succeeded in making his characters achieve reconciliation or 'connection' and thereby harmony. But it is an undoubted fact that Forster's constant endeavour has been to achieve such a 'connection' and that his work is certainly marked by a note of optimism. Like H. G. Wells, he also believes that

2. E. M. Forster, *Howards End*, Penguin Books, 1963, p. 77.

"the novel is to attempt most and achieve most in the tremendous work of human reconciliation and elucidation'... in helping men to understand one another."³ He holds out to the reader the promise of the possibility of his ideal, shows his 'people' openings for the goal and the ways to attune nature to their undertakings. His world being different, it obeys its own laws and follows its own order, and the 'connection' that he affirms is certainly possible there.

The ideal of harmony that Forster insists upon is part of his Romantic inheritance. His novels are a plea for connecting the transforming acts of consciousness to which a few of his redeemed characters are qualified. They struggle to harmonize the distraught elements in life synthesizing their experience and achievement. There are, among such redeemed characters, people of artistic imagination like Philip Herriton, Stewart Ansell, Margaret Schlegel and Dr. Aziz, youthful and passionate ones like Gino, Georg Emerson, Stephen Wonham, Helen Schlegel and mystic characters like Mrs Ruth Wilcox. Mrs Moore and Prof. Godbole. The role of the elder Emerson, however, is unique in the Italian novel, *A Room with a view* for he achieves total reconciliation through his passionate and exciting injunction to live a true and natural life of love heeding the dictates of heart.

The hoary literary traditions of the past, the heritage of his own paternal and maternal ancestors, the influence of Cambridge in which he was tempered and trained, the Bloomsbury ideals in which the men of letters of his times including himself were nurtured, the contemporary social, economic and political compulsions — all these varied forces led Forster to emphasize the need 'to connect' at various levels of life.

Forster has the singular distinction of emerging as a major writer even though he swam against the current of the conventions of the society of his times. His literary success lay in exploiting the familiar conventions of domestic comedy and transposing patterns of relations that were dear to him into fictional patterns that fitted his creed. Nevertheless, social and political taboos stood in his way and impeded his march on the path of 'salvation' through the discovery of self. His early fiction brings this value of the writer to the fore and paves the way for the reconciliation

3. Peter Faulkner, *Humanism in the English Novel*, London: Elek Pemberton, 1975, p. 89.

Qtd., from H. G. Wells' "The Contemporary Novel" (1914.)

of the tradition and the individual, nature and human nature, culture and convention within the bounds of literary horizons.

Forster believes, as some of the other homosexual writers do, that intimacy between men could be a fit subject for artistic enquiry. He explores it as a human possibility covertly in the other novels and overtly in *Maurice*. His dexterity lies in the fact that he examines the issue from the aesthetic point of view and does not allow himself to take the subject beyond the level of artistic credibility. His skill consists in dealing with it without offering the least literary distaste to the readers.

There is every justification for concluding that Forster did succeed in making the theme of 'connection' central to his fiction consistent with the limitations his times imposed upon him. It should, however, be admitted that his characters suffer in parts a set-back in achieving 'connection' as a result of their subjection to the rigours of moral realism.

Forster's avowed humanism has enabled him to dwell exhaustively on the theme of 'connection'. Religion tends to speak the language of the heart. But Forster, like his Bloomsbury friends, does not seem to recognize its importance in relation to his humanistic creed. If humanism, with which he is in love, is not tempered by the ennobling spirit of religion, it is likely to become infected even as —

Sweetest things turn sourest by their deeds

Lilies that fester smell far worse than weeds.⁴

Forster's style is personal, racy and urbane. His language is subtle and precise. His prose is swift, rhythmic and reads like poetry. His descriptions of nature recall the Romantics. Besides, nature is an active participant in the symbolic drama of his novels. All his novels achieve the distinction of being masterpieces of prose art. His great strength is in his dialogue which is vivacious, crisp and pregnant with meaning. He operates on a wide range of plot and effectively 'expands' his novels to greater levels of symbolic significance bringing out the hidden possibilities of the themes and the secret intimations of the heart. His personal voice is predominant in all his work and it is inextricably fused with that of its

4. W. G. Ingram and Theodore Redpath, ed. *Shakespeare's Sonnets*, London; Univ. of London Press Ltd. 1964 p. 215 (Sonnet 94).

characters to produce a unifying tone and effect. His sense of irony places him centrally in the great tradition of comedy of the century. He has great power of story-telling in a simple and colloquial style. His oblique way of presenting things in his books, however, disguises the fact that he is telling the most important things on life and art. As an omniscient writer, he comments on his characters, interprets their motives and moralizes on them. He is of the world and yet his vision reaches levels that far transcend it and reveal profound meanings with utmost sensitiveness,

The urbanity and readability of his work sustain the interest of the reader. There is a thematic continuity in all his novels for they are all built round his cherished ideals of love, understanding, fellow-feeling and personal relations the ideals of a great humanist. His more serious themes compel the reader to probe deep into the meaning that lies in the inmost layers of the idea. There are recurrent images and symbols in the serious novels like *The Longest Journey*, *Howards End* and *A Passage to India* which are invariably linked to the main theme and work out his objective of 'connection'. These *leitmotifs* demonstrate the mastery of the artist in producing the 'rhythm' which he exhaustively deals with in his *Aspects of the Novel*. Forster admirably succeeds in assimilating the 'rhythm' into the structure of his novels and for him "music is the deepest of the arts and deep beneath the arts..."⁵ In the language of symbol, there is a perfect harmony between the 'inner' and the 'outer' states of life apart from the different states of 'inner life' in his art.

Forster stopped writing novels after his classic, *A Passage to India* appeared in 1924. Even earlier, after *Howards End* (1910), he took nearly a decade and a half to release the last novel. The gap between the two novels and his 'silence' after the last novel can be traced to his homosexuality and his preoccupations with it. His homosexual novels *Maurice* and the unpublished *Arctic Summer* and a number of short stories are the outcome of it. Another explanation could be that the change in the societal attitude after the First World War caused him great disillusionment, or it may be he felt that he said all that he had to say.

5. E. M. Forster, *Two Cheers for Democracy*, London: Edward-Arnold and Co., 1951, p. 117.

Forster's long spell of literary career is marked by a fruitful interaction of the creative and the critical aspects of his art. His published work testifies to the truth of this observation but his unpublished work like the 'unheard melody' leaves the reader to scale greater heights of imagination in his estimation of the great writer.

Forster's is a modern voice, the voice of a humanist. His life has been a mission to revitalize the humanist tradition and replace the culture of the mechanized man by that of the man of natural impulses and instinctive wisdom. His natural man is armoured with benevolent nature and understanding of fellow human beings. He draws his resources from the good will, culture and intelligence that have not yet been, fortunately enough, exhausted on this planet. Like Matthew Arnold Forster advances a fervent plea for 'harmonious expansion' of humanism and the exploration of new regions for greater possibilities of spreading it over mankind. A friend to man, Forster has a perennial value and relevance, and humanity, in any age can ill afford to do without his message. Scores of tributes have been showered upon him, particularly during the year of his birth centenary. But perhaps one of the most fitting, if also touching tributes was paid by Raja Rao, who, like quite a few other Indian writers received inspiration and guidance from him:

E. M. Forster does not want a statue, but infectious laughter and a corner of silence in a friend's heart.

a tribute which reads like Milton's to Shakespeare:
 Dear son of memory, great heir of Fame,
 What need'st thou such weak witness of thy name?
 Thou in our wonder and astonishment
 has built thyself a live-long monument,
 And so sepulch'r'd in such pomp dost lie,
 That kings for such a tomb would wish to die.⁷

Forster surely is one of those classics who abide our question

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6. K. Natwar-Singh, ed. *E. M. Forster-A Tribute*. New York: Harcourt, Brace and World Inc., 1964, p. 22.
 7. E. H. Visiak, *Milton: Complete Poetry and Selected Prose*. Ed., London: The Nonesuch Library, 1952, P., 19.

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Bahadur's personal experience nine years ago of a drunken man being run over and killed under his car. The Nawab tells his English guests that that man has been haunting him ever since in the form of a ghost. This idea has a flavour suitable for a religious subject. Besides being superstitious like the Indians, Mrs Moore also has an access to the racial secret 'communicable more by blood than speech.'

Fielding and Aziz demonstrate how they always endeavour to connect at the individual level, though they are not able to do that at the social and national level. Aziz shows his dead wife's photograph to Fielding as a token of his warm friendship and the latter feels as though he has seen 'flowers between the stones of the desert'. Aziz in showing his wife's photograph ignores the restrictions his tradition and convention impose, and connects by the gesture with the idea of brotherhood. He also passionately tells Fielding that the Indians need 'kindness, more kindness and even after that more kindness'. This affirmation of Aziz connects him to Mrs Moore and Fielding, who hold similar views. He believes that the differences between India and British India that create difficulties for Indians, can be reconciled through kindness.

Aziz has an all-pervading sense of splendour in the world, in the loving memory of a series of incidents of the time—

He passed into a region where the joys had no enemies but bloomed harmoniously in an eternal garden, or ran down watersheds of ribbed marble, or rose into domes whereunder were inscribed, black against white, ninety-nine attributes of God.²⁵

Thus the 'Mosque' section ends with visions of harmony.

As June Perry Levine observes:

Two different types of unity are sought in 'Mosque',—of negation, characterized by the English hatred of Indians and its opposite, the unity of affirmation exemplified by the activities of Mrs Moore and Fielding.²⁶

A foretaste of 'panic and emptiness' is provided in the weird atmosphere of the caves in the second section of the novel.

25. Ibid., p. 119.

26. J. P. Levine, *Creation and Criticism - A Passage to India*, London: Chatto and Windus, 1971, p. 129.